

MARVEL

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MAGAZINE

1979-1989

£2.50

\$7.95 US

\$9.95 CAN



ISBN 1-85400-170-1



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10TH ANNIVERSARY SPECIAL ISSUE
ALL-NEW INTERVIEWS · ALL-NEW DALEKS
BLACK ORCHID ARCHIVE · SONTARANS ON PATROL
PLUS ART BY DAVE GIBBONS · MICK AUSTIN · JOHN RIDGWAY · LEE SULLIVAN



TREADING THE QUITE FANTASTIC

Harry S. Truman said it first: "There's no such thing as a free lunch!" And yet, it was just such a prospect that first lured me to climb the near-vertical Mount Eiger staircases at Jadwin House, the original home of Marvel Comics U.K.

The date, August 9th, 1979; the venue, a fairly unremarkable spaghetti house on the Kentish Town Road. The occasion; the first feature article discussions for a new Marvel publication, *Doctor Who Weekly*.

After two hours digesting solid pater and pasta courtesy of Editor, Dez Skinn, he left with a bill for £13.50p, and I, though I knew it not then, left with a commitment to forswear virtually all leisure and free time activities to the Trojan demands of an ever-hungry publishing schedule for the next three-and-a-half years!

Domestic Word Processors were dreams on a distant horizon then, so there is no way of accurately assessing the sheer volume of text I penned for the magazine between summer 1979 and January 1983. And not just feature articles either. There were artists and strip writers to brief on the history and continuity of *Doctor Who*, survey results to be collated, readers' questions to be answered and endless successions of begging letters to potential interviewees to write.

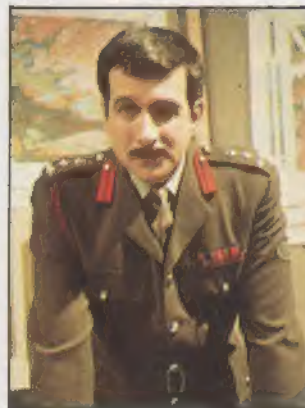
It sounds an amazing exercise in total masochism, and indeed at times it was. But it was also a training ground second to none, with rewards as well as hardships. I still have my copy of the 'Eagle Award' certificate, presented to the Magazine in 1981. It is hardly an Oscar or an Emmy, but it is proof that a magazine, born on little more than pioneer optimism, is worthy among its peers of the winner's medal; 'the Definite Article' as the Doctor might say.

Here's to the next Ten Years.

Jeremy Bentham

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Editor/Designer: John Freeman

Paste-Up: Jacqui Papp

Production: Julie Speller

Advertising: Julie Hughes

Advisor: John Nathan-Turner

Magazine Group Editor: Sheila Cranna

Inspiration: Dez Skinn

Writers this issue: Jeremy Bentham, David Howe, Peter Anghelides, Justin Richards, Andrew Pixley, Dominic May, David Auger, Adrian Rigelsford, Paul Travers and Tim Hunter.

Thanks to: you, the readers and every contributor to *Doctor Who Weekly*, *Monthly* and *Magazine* since its inception - we couldn't have done it without you. For this special issue, thanks to Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan, plus Colin Baker, Nick Courtney, Tim Coombe, Guy Daniels, Mark Furness Ltd., BBC Enterprises, Julian Vince and Kevin Davies.

Thanks also to Sydney Newman who started it all and the BBC who have kept *Doctor Who* going.

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No 1 Oct 17, 1979
Every Thursday

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DOCTOR WHO WEEKLY

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THE DALEKS
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TWO FULL COLOUR
DR WHO PANORAMAS
INSIDE!

PRIZE-WINNING
COMPETITION
INSIDE



There has always been a *Doctor Who* comic strip. It was first running in *TV Comic*, then *Countdown* and then in *TV Action*. However, it wasn't until 1979 that there was a whole magazine solely dedicated to *Doctor Who*.

Doctor Who Weekly was the brainchild of Dez Skinn, who had joined Marvel Comics, following a spree publishing the horror titles *Monster Mag* and *The House of Hammer* as well as starting up *Starburst*.

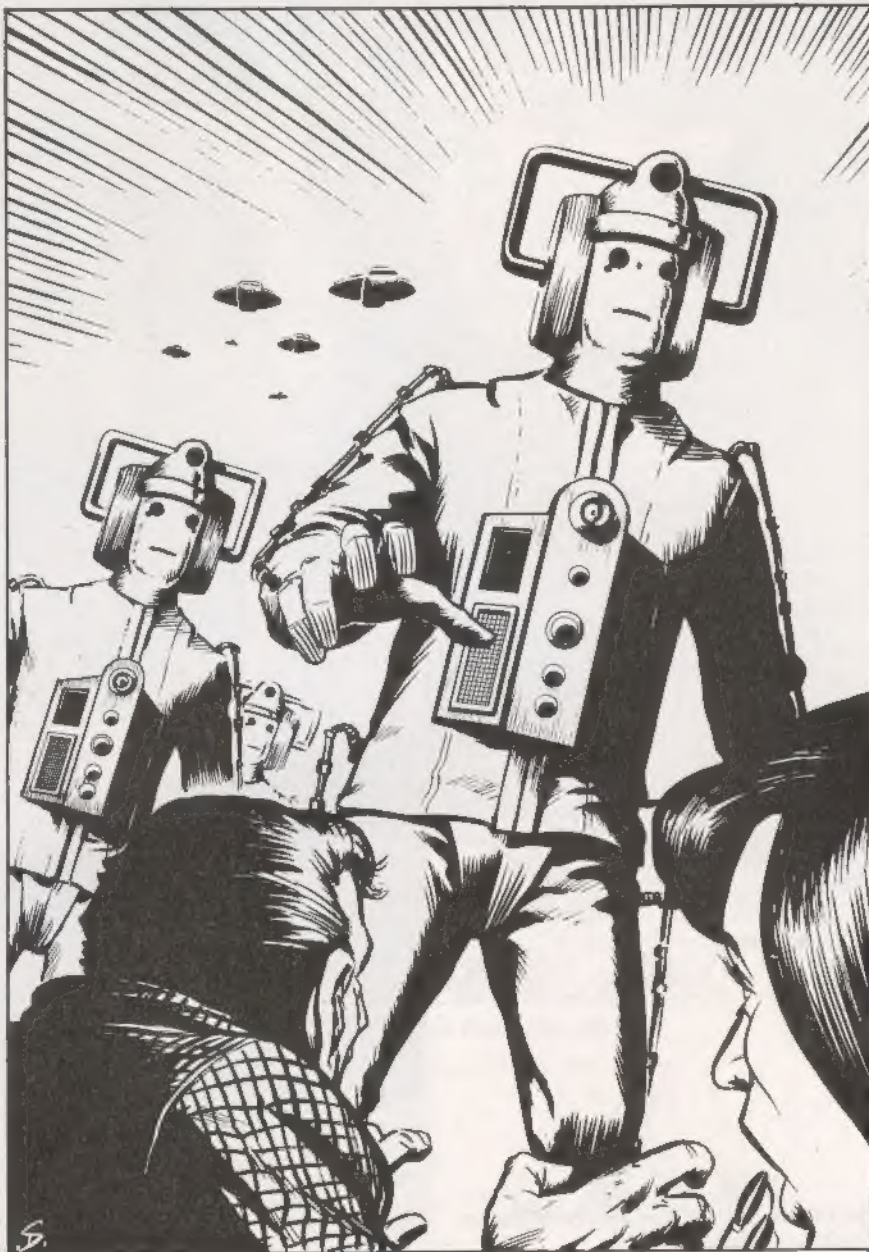
From the start, Skinn was determined that Marvel's *Doctor Who* title would be a magazine and not a comic. The initial concept was to present a comic strip, together with articles and features on the Doctor, his companions, and the many aliens and monsters that he had encountered over his sixteen years on television.

October 17th, 1979 saw the publication of the very first issue, which had previously been announced to the *Doctor Who* fans gathered at the *Doctor Who* Appreciation Society's third annual convention in August. Tom Baker and a Dalek graced the cover. The contents included the first part of *Doctor Who and the Iron Legion* by Mills and Wagner, illustrated by Dave Gibbons, an article on the Daleks, a reprint of an older comic strip adaptation of H.G. Wells' *The War of the Worlds*, and a couple of letters from the Doctor introducing the magazine, giving some hints about future issues. It also featured an article giving a general history of how *Doctor Who* began, leading into the first of the regular series of synopses which was to begin in issue two with *An Unearthly Child*. Other features included the first photo-file, predictably of the first Doctor, William Hartnell and another comic strip, this time featuring the Daleks. This was written by Steve Moore with artwork by Neary and Lloyd.



Dez Skinn (Photo: Stephen Payne, *Starburst Publications*)

TEN YEARS OF DOCTOR WHO MAGAZINE



The first four issues had free transfers of the Doctor, prehistoric men and monsters, spacecraft and the TARDIS, which could be rubbed down onto scenes provided on the inside covers of the first issue.

CHANGING FORMATS

This format continued pretty much unchanged for the weekly issues, mostly with Tom Baker appearing on the cover (as he was the current Doctor). In Issue 22, however, an experiment was tried

with a series of synopses of the televised stories. Rather than being synopses, they were dramatised and made into short stories. This drew a small outcry from the readers and they were dropped altogether after a couple of issues, in favour of totally fictional stories.

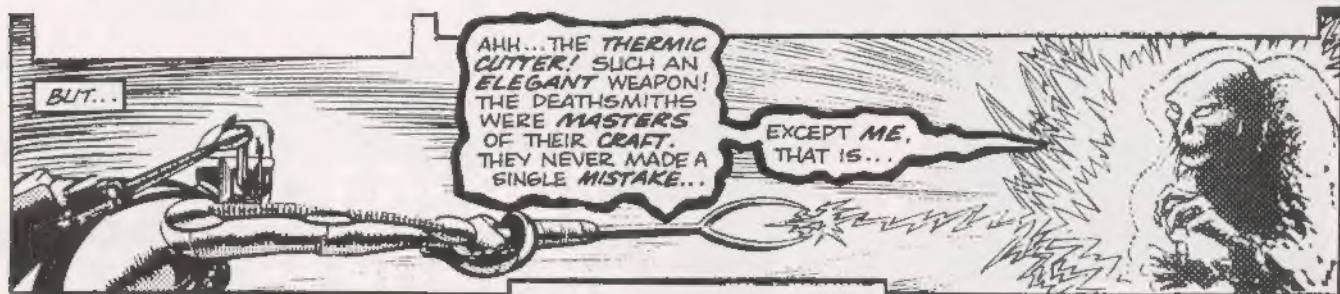
Issue 26 was billed as a 'new look' issue, which basically consisted of a redesign of the contents page! Issue 28 saw the addition of the *Gallifrey Guardian* (which did not contain 'real'



▲ Dave Gibbons.



► Artist David Lloyd at an early *DWM* Work-In.
Photo: David Howe.



Zoom! Splat! It's comic hero Dr Who



DR. WHO came down to earth with a bump.

He was clad in a three-piece light tweed suit with turnups hitching a ride on a pair of brown brogues. He lit up a B. & W. pipe.

Joe Riley meets the Time Lord

surrounded by food and a group of twentieth century Earthlings who could be relied upon to provide a fact sheet for every question.

they're buying something new right up to next Thursday, when, ZOOM! SPLAT! the next issue will be in the shops.

very same shooting stars of commerce who brought you Spider-Man and The Incredible Hulk from across the Atlantic. So much from anything else.

character who has no sexual, acquisitive or violent instincts, and who is totally predicatable in any situation, should be so tremendously compelling.

of yourself in the comic? DOCTOR (quite demurely): Hard to say. It's like asking you if you like your passport photograph. ME: I do. DOCTOR: Well, the comic pictures are quite

news but was mainly fictional, with a single piece about Target books. It soon became a forum for authentic news (however) and also the credited debut of the new editor Paul Neary, with Alan McKenzie as features editor.

One of the things that Neary instigated was an artwork cover and from Issue 30 until Issue 36 this continued. However, popular demand brought the photographic covers back. The first interview-type article appeared in Issue 29, as BBC Sound Effects supremo Dick Mills took readers behind the scenes of the Radiophonic Workshop. This was closely followed by similar feature/interviews on visual effects and with the new producer, John Nathan-Turner.

The story synopsis made a brief appearance again in Issue 32 with a very abbreviated look at *The Horns of Nimon* but didn't appear again on a regular basis until Issue 42. However, bigger moves were afoot and from Issue 44 the magazine went monthly, with an increased page count (from 28 to 36) and a rise in price (from 12 pence to 30 pence).

THE MAGAZINE

The new-look monthly magazine contained more articles and features which were increasingly, over the next few years, to take precedence over the comic strip material. Alan McKenzie took over as editor from Issue 49 and he encouraged the introduction of more textual and photographic material, bringing in Jeremy Bentham (who had been assisting on the magazine since its conception) to handle the writing chores.

Issue 50 introduced the episode guide, which was to detail all the televised adventures, giving dates and times of transmission, together with the episode endings. Also in number 50 was the first *Matrix Data Bank*, which replies to readers' queries, a feature which remains very popular to this day.

Doctor Who Weekly hits the headlines of *The Liverpool Echo*, where the publication was launched a week early.



▲ Frames from *The Iron Legion*, the first Marvel *Doctor Who* strip.

▲ The villainous Meep, created by Pat Mills and drawn by Dave Gibbons.

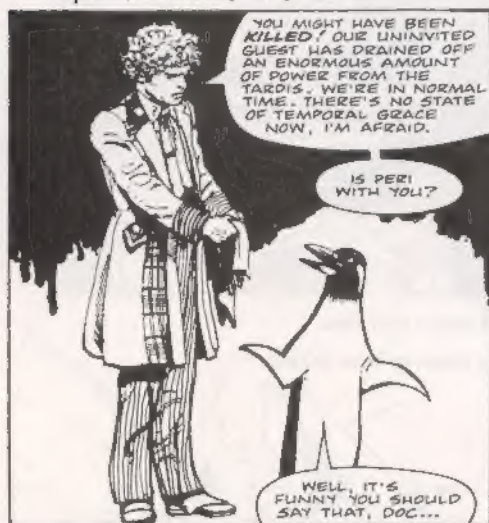


Other issues were given over to covering the Hartnell years, Jon Pertwee's era and the monsters and by Issue 61, the magazine had gained the distinction of winning the Eagle Award for best comic magazine.

Previews of the new Peter Davison stories were run, as well as centre-spread posters of the Doctor and his companions. Issue 65 saw the first of the regular interviews (with Christine Donougher, the then editor of Target books) and also reviews of the current stories.

FUN ITEMS

As well as the regular features, McKenzie also slipped in some fun items, and of those, two still generate letters to Marvel to this day. The two pieces in question are *The Phoenix Rises* in Issue 76, which tells of a supposed lost Hartnell story that had been found in the archives and then updated with new material to be released to fill the space left by the loss of *Shada*. As the filming date was given as April 1st, 1983, you may have cottoned on to the fact that this was an April Fool - but many did not. The other feature appeared in Issue 88, and was also an April Fool. Titled *Who'd have Believed It* and written by 'John Wakefield' (the name of a character in *The Ambassadors of Death*) it tells of the discovery of the fourth episode of *The Tenth Planet* and that story's subsequent 'colourisation' for transmission in Canada. Sadly this, too, was completely fictional.



The shift in the content style of the magazine was brought about by McKenzie and Bentham, who tapped into what the fans and public alike had really been wanting from their *Doctor Who Magazine*. Their success cannot be denied as even today, many of the ideas and features remain. Eventually, Bentham moved on, his place taken by Richard Landen, and following him more writers were brought in, most notably Gary Russell and Richard Marson. Between

SEE DR. WHO IN PERSON

TOM BAKER will visit the following signing copies of the NEW Dr WHO MARVEL COMICS.

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PREEDY'S Acocks Green Birmingham 4.00 T
STARS NEWS Queens Street Wolverhampton
FORBOWYS Snakes Lane Woodford Grn Lwr
MARTINS Ardale Centre Wandsworth Lon

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Dr Who .. the comic king

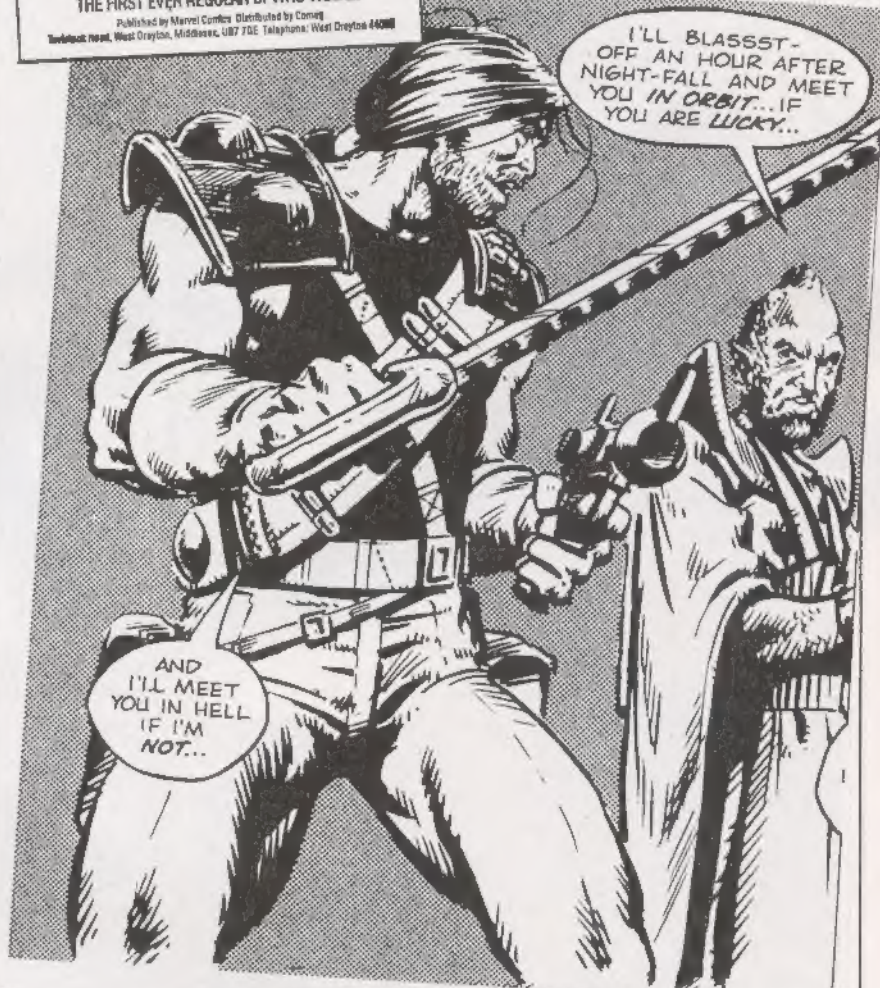
By KEN TOSSELL
ZAP! Pow! Kaplonk! Time Lord Doctor Who is travelling into a new world.

An American comic firm is launching him in strip-cartoon adventures in Britain. And the TV time traveller, played by actor Tom Baker, becomes the first English super hero to rival the American comic stars Spiderman, Superman and Batman.

Tom said in Liverpool yesterday: "They've got Dr. Who-mania in America."



Doctor Who .. and first edition



Abslom Daak, Dalek Killer: a popular character created by Steve Moore and Steve Dillon for the early comic strips.

them, they were to handle most of the writing chores until yours truly took over the *Matrix Data Bank* from Gary, and the then editor, Sheila Cranna, began to bring in more writers to share out the workload.

This trend has been continued and expanded upon by the current editor, John Freeman, to the extent that of the original writers, only myself and Gary Russell still handle the regular columns (*Matrix Data Bank* and *Off the Shelf* respectively). Other writers write the one-off articles and interviews. It is the contributions of the numerous writers that have helped to make *Doctor Who Magazine* what it is today.

Over the last ten years, *Doctor Who Magazine* has undergone a number of different facelifts, been handled by several editors, and has printed many hundreds of articles, photographs and interviews, all connected with *Doctor Who*. It has always been an entertaining magazine, and a valuable source of reference. I feel sure that it will run for as long as the series runs, and perhaps even longer.

David J Howe is a regular columnist to DWM and co-editor of the fanzine, The Frame.

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NICHOLAS COURTNEY 'THE CELLULOID SOLDIER'

“When producer John Nathan-Turner asked me to appear in *Battlefield*, he told me the Brigadier was going to be killed off,” says Nicholas Courtney. “I thought about it for five minutes, and became very enthusiastic about the idea.”

Brigadier Alistair Gordon Lethbridge Stewart is possibly the best-known *Doctor Who* character after the Doctor himself. He has re-appeared throughout the show's history more than any other person, and was a regular character throughout Jon Pertwee's era. His popularity and longevity owe almost everything to Nicholas Courtney's accomplished performance. Who would dare finish off the character?

“The idea of killing the Brigadier off had already occurred to me,” says Courtney. “But that was way back when Philip Hinchcliffe took over as producer for Tom Baker. I remember Philip and I were in the BBC Club, and I said, ‘Look, you don't have to inherit me – give me one jolly good story and kill me off.’ I was looking for other work as an actor then, but Philip didn't want to do that.”

The Brigadier appeared with Tom Baker's Doctor in the continuation story *Robot* (1974), and again in the following year at the start of the second Baker season in *Terror of the Zygons*. The production team did not make the Brigadier part of the U.N.I.T. story *The Android Invasion* later that same year, but when they told Courtney they wanted him for *The Seeds of Doom* in 1976, he was unavailable.

It was more than seven years before the Brigadier met the Doctor again. The story was very much centred around his new character as a maths teacher, with the additional interest of the continuing Black Guardian theme and the introduction of new companion Turlough (Mark Strickson).

“There is only one cursory reference in the *Battlefield* script to *Mawdryn Undead*,” explains Courtney. “They've got to get on with the current story and leave the audience to make their own assumptions. I've got it chronologically sorted out for myself. *Mawdryn* is odd, set in 1977 and all that. Afterwards he's at the school, and in *The Five Doctors* he's taken out of the school for the reunion party. Presumably he then goes back to school, retires and marries



The Three Doctors, Photo © BBC.



Nicholas Courtney is ready for action in *Battlefield* . . . Photo © BBC.



The Brigadier commands in the first UNIT story, *Invasion*. Photo © BBC.

(unless he is already married) and goes to grow pear trees in Brighton in *Battlefield*.

"We filmed that sequence in Buckinghamshire," he smiles. "The Brigadier must have a lot of money, with those huge great gardens and lawns for the helicopter to land on. I wish I had - I'm just now trying to sell my London flat, and I have to keep working!"

CONSPICUOUS WEALTH

Apart from his more conspicuous wealth, Lethbridge-Stewart has changed since his first appearance in *The Web of Fear* in 1968. Courtney had been booked to play Captain Knight, but was "promoted" to Colonel Lethbridge-Stewart by director Douglas Camfield after another actor was unavailable. By *The Invasion* in 1968, Courtney was taking on the Cybermen as the Brigadier.

"I'm very pleased with the way the Brig has turned out," he admits. "I've been very lucky indeed. Who'd have thought that from *The Web of Fear* I'd be playing a character for so long - especially since the part was supposed to go to David Langton. I'm delighted to have been able to make the part very much my own."

Nicholas Courtney's other *Doctor Who* claim to fame is that he has appeared in a speaking part with more Doctors than

any other actor. He hasn't appeared with the Sixth Doctor, Colin Baker, but three years before his debut as Lethbridge-Stewart with Patrick Troughton, he met William Hartnell's Doctor. He played space agent Bret Vyon and his sinister sister, Sara Kingdom, was played by a familiar face from *Battlefield*, Jean Marsh.

"Jean appeared with me in *The Daleks' Master Plan* in 1965. At the read-through I went up to her and said, 'Jean, you may not remember me but we did *Doctor Who* twenty four years ago. And you killed me!' Once again, in *Battlefield*, we were playing opponents."

RETURNING CHARACTER

As a returning character, the chances are that Nicholas Courtney knows the Brigadier better than anybody. And having worked out his own history since *Maudrym Undead* (six years ago), did he influence the script at all?

"I talked to script editor Andrew Cartmel about the story, but I didn't speak to Ben Aaronovitch, the writer, until much nearer the production. When I first got the scripts and read them through, there were only a couple of things I wanted clarification on."

"Sylvester McCoy is marvellous. I like him a lot. I got on with him when I first met him. I think the Brigadier's

reactions, by this time, to the new Doctor is that he accepts him. After all, he's seen so many Doctors that another one isn't going to faze him at all! The first time the Doctor changed, he was quite appalled, then for the next one, it was simply, 'Here we go again'. He knows the Doctor's a good chap and on the right side, so he'll do anything to help him. While doing that the Brig puts up with him. Or doesn't!"

"We did change a couple of lines, but not very many. Ben had got the character absolutely to a 'T'. When I read the first draft of the script, I remember liking every line. The few things we changed were nearer the possibilities."

DORIS

Continuity buffs were delighted finally to see the Brigadier's partner Doris (mentioned back in 1974, in *Planet of the Spiders*). "That was wonderful. In the early days, I reckoned if the Brigadier had been married (and we never knew if he was or not), his wife would have been called Fiona. I thought Doris was probably his lady on the side."

"But since Fiona was never mentioned, and Doris and the weekend in Brighton was, we decided that possibly he didn't have a wife. Perhaps he was divorced and had married his lady love

Doris from Brighton. I remember Peter Moffat (who directed *Mawdryn Undead* and *The Five Doctors*) said that he wasn't sure the Brigadier would have married someone called Doris. But what's in a name?

Nevertheless, Doris (classily played by Angela Douglas) learns that she can be as independent as the Brigadier – though at the start, she seems to have tamed him.

"At the beginning of the story, Doris doesn't want the Brig to go. He doesn't want to go, either and wants to tell them he's retired and not interested. Until he hears mention of 'the Doctor'. That lights up something in his brain, and he thinks, 'No, I've got to help him. He'll need all the help he can get, and off he goes in the helicopter'."

When was Courtney first asked to appear in *Battlefield*? "John Nathan-Turner asked me to do *Battlefield* in September, 1988, and told me the plot might feature the Brigadier being killed off. At the same time, I was also offered a part in the West End, in a play called *M. Butterfly*."

"We did try to do them both. John Nathan-Turner tried to move *Battlefield* – he did push it on one in terms of filming, but that wasn't any good for fitting them both in. It didn't matter, I was quite determined I knew which show I wanted to do. The Brigadier is now an old friend. He's easy to get into, like an old coat – or a slightly wider uniform!"

ACE V. THE BRIGADIER

The Brigadier is always courteous towards women, and particularly towards the Doctor's companions. But in *Battlefield*, his old-school courtesy is tested to the full. "He meets the new Brigadier, of course – Winifred Bambera. His reaction is really left unsaid, but there is that shot in the helicopter: the Brig says to the lady pilot: 'This Brigadier Bambera, good man is he?' and she doesn't answer."

"Then when they meet, the Brig accepts the fact that there's a woman Brigadier. He doesn't mind. I don't think the fact she's a woman and that she's black matters to him – certainly it doesn't come out. I think *she* is more frightened of *him*, because they all think he's going to be a male chauvinist. Maybe he is, I don't know."

"But Ace gets furious with the Brig. She immediately assumes that he's a male chauvinist. By the end, though when the whole thing goes up, Ace almost throws her arms around him. The common ground, they discover, is explosives. Ace is very keen on explosives, and of course the Brigadier knows about them, so they have a rapport about that!"

How did Courtney enjoy his most active and physical appearance as the Brigadier since *The Ambassadors of*



The Brigadier displays typical incomprehension in the face of the Third Doctor's scientific gobbledegook in *The Terror of the Autons*. Photo © BBC



The Brigadier finally entered the TARDIS in *The Three Doctors*, seen here with Second Doctor Patrick Troughton and Jo Grant (Katy Manning). Photo © BBC

Death, in 1970? "Well, there's one scene towards the end, when we're not sure if the Brigadier is going to die or not, and the whole building is burning round him. I've not done that in a film before."

"They were saying, 'Right, put some more of this jelly down,' and the special effects men were rushing round lighting up more and more bits of wood all round. And there I am, lying in the middle of it all! Jon Pertwee was great with stunts, and loves to do his own. I'm usually more than happy to have a stuntman do mine – I had a stuntman jump through the window for me. I know my limitations."

Courtney's facial hair has also evolved over the years. He sported a stunt-moustache all the way through to *Mawdryn Undead* (where the older Brigadier was clean shaven). "I grew my own for *The Five Doctors*, and the

moustache was my own this time, which was good. The previous ones were all false."

"Jon Pertwee used to ask me why I didn't grow my own. I didn't because I thought at the time that the way my moustache grew wasn't military enough. But by *The Five Doctors* I'd decided that was silly – it's so much easier with your own. Much easier to speak, much easier in bad weather. With the made-up ones, they'd just fall off or one side would suddenly go limp."

LOCATION WORK

In his most recent appearance, the Brigadier appears principally on location. How different was this to his previous *Doctor Who* work?

"*Battlefield* was shot mostly on location, though we did three days in the studio. All the stuff with the snake was in the studio, as well as certain scenes



The alternate Brigadier with Professor Stahlman (Olaf Pooley) during *Inferno*. Photo © BBC

in Arthur's tomb towards the end, when Ancelyn says to me that I should put the sword back. There were quite a few other scenes in the studio, too, but most of my stuff was Outside Broadcast. Jean Marsh had more in the studio than I did, and less on OB.

"We rehearsed the OB at the BBC rehearsal rooms in Acton as well as rehearsing on location, which was very useful. That's also what we did in *The Daemons* [1971]. That was film and this was video, but to me it makes no difference. I'm not technically minded. A camera is a camera is a camera to me."

"*Battlefield* was recorded near Rutland Water. It was very nice – we were blessed with good weather. In fact we came in under time, so we weren't at all rushed. I remember we had one scene which nobody got worried about, even though it went to seventeen takes! It's where I'm driving along with the Doctor, Ace and Ling Tai. John Nathan-Turner was directing it, as it was done with the second unit. Every time we did it, something different went wrong! But we were well in time – no-one got uptight about that at all. We wanted to get it perfect."

RECENT WORK

Courtney's recent work has been quite different from *Doctor Who*: "I've just

been doing a situation comedy for Thames Television. It's called *French Fields*, an extension of *Fresh Fields*, with Anton Rogers and Julia McKenzie. I did two episodes of that – the third and the sixth. I play an eccentric French marquis who is their landlord. The series moves to France, and I own the chateau they go to.

"We're not doing *'Allo 'Allo*, which is a very different sort of thing, and so I play it for real. I don't put on too much of a French accent. I'm bilingual – I've been speaking French since I was six.

"I've also just completed a six-month contract with the BBC Radio Drama



Although temporarily hampered by bureaucracy in *The Claws of Axos*, Lethbridge-Stewart soon bounced back to aid the Doctor. Photo © BBC

Company, which ran from September to last March."

BACK AGAIN?

Will he pull on Lethbridge-Stewart's uniform again after *Battlefield*? "I doubt it, particularly if this is John Nathan-Turner's final season. When John suggested killing him off, I thought it would be a good heroic way to go. And a good story for it too, with the Arthunian legend and the Brigadier sacrificing himself to save the world.

"The argument against killing the Brigadier was that, as John said, there are too many explosions and such a lot going on anyway at the end of the story: the Brigadier's death might have meant nothing. 'If the Brig is going to die,' John said, 'we want your death to mean something.'"

"But there was always some doubt whether the Brigadier would die at the end or not. In fact, three endings were shot – we thought we'd upstage *Dallas*! I actually preferred the idea of being killed off to the alternative ending. I know people will say that that's a shame because the Brig might come back – which is true, you never know about anything in *Doctor Who*."

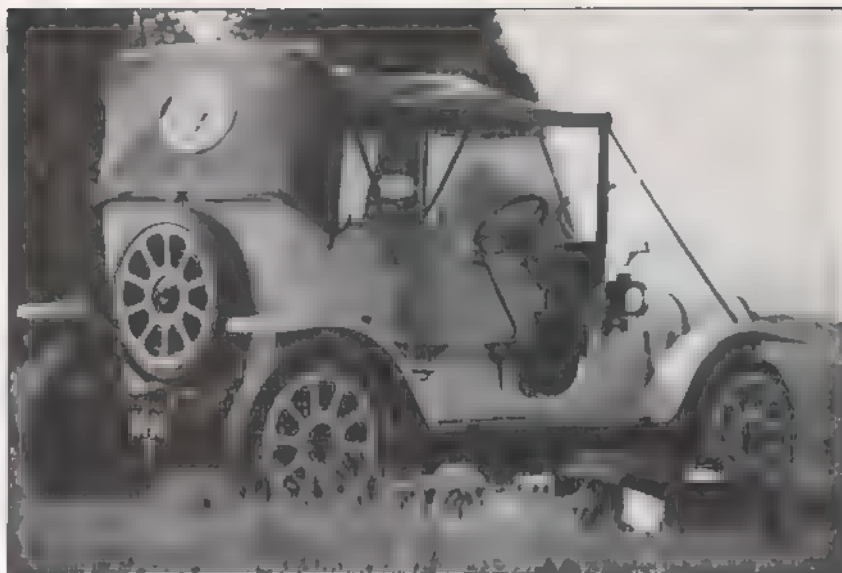
Nevertheless, Courtney does hope that the Brigadier will make a different sort of reappearance – in a novel. "I've

been working on a book, about the Brigadier's later life. But I have to admit I've not got far with it. I promise I shall finish it - but I can't promise when!

"I've worked out the plot in its entirety but I wanted to see, for one thing, how *Battlefield* worked out. The story I have is that he is recalled to Geneva to deal with a problem at a United Nations meeting, to solve a crisis in the Middle East.

"I think he'll probably go in civvies. He's got to be fairly inconspicuous amid all the delegates, even though he's in charge of security. Certainly he goes back. As *Battlefield* showed, he's like that - he just can't let it alone."

Interview conducted by Justin Richards and Peter Anghelides



Bessie, sporting Who 7 number plates, is ready for action in *Battlefield*.



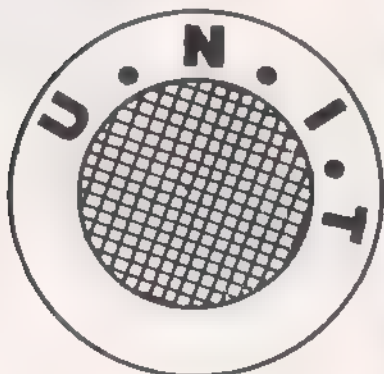
Book from *The Dæmons*: Courtney's favourite story



... as Sylvester McCoy demonstrates to Nicholas Courtney and Christopher Bowen on location! Photographs by Stuart Hill.



Nicholas Courtney and Christopher Bowen (playing Mordred) await instructions on location for *Battlefield* Photo Stuart Hill





DAVE
GIBBONS
1989

EPISODE ONE

A murder takes place in the corridors of a stately home, as a white-coated servant is throttled by a gurgling figure. Soon the killer enters a bedroom, where a girl almost identical to the Doctor's companion Nyssa is asleep in a four-poster bed. Later though, the maniac has been recaptured and lies bound on a bed, struggling. His guard is a South American Indian with a plate lip

Moments after a train has left the station of Cranleigh Halt, the TARDIS lands on the platform. The Doctor reveals that it is the afternoon of 11th June, 1925. Assuring Nyssa that the fire they left burning in Pudding Lane in 1666 was part of history, the Doctor leads her, Tegan and Adric outside.

On leaving the station they are met by a chauffeur, Tanner, who has come in a Rolls Royce to collect the Doctor. The travellers are amazed, as is Tanner when he sees Nyssa. Tanner hurries them into the car, explaining that Lord Cranleigh's side is not very strong.

The Rolls arrives at a cricket match, where Lord Cranleigh believes the Doctor to be a batsman sent up by train by 'Smutty' Thomas from Guy's Hospital. Cranleigh's side are batting badly until the Doctor enters the crease, batting six after six. Nyssa learns that she is the exact likeness of Lord Cranleigh's fiancée, and she, Tegan and Adric meet his mother, Lady Marjorie Cranleigh, and Sir Robert Muir, the chief constable. They too are amazed at Nyssa's appearance.

On the field, the Doctor also shows he is a superb bowler and fielder, and Lord Cranleigh invites the travellers back to the hall after he wins the match. Their arrival is noted by the Indian from an upper window.

The Doctor, who asks to remain anonymous, and his friends are asked to stay for a charity fancy dress ball for which costumes will be provided. Ann Talbot enters, and everyone is amazed at her resemblance to Nyssa.

As the group sip drinks, Tegan notices a black orchid in a glass case. This was found on the banks of the Onnoco by Lady Cranleigh's eldest son, George, and Tegan recalls the former botanist and explorer of that name. However, George never returned from his last Brazilian expedition two years ago. Ann was his fiancée, but now she is going to marry George's brother, Charles.

The Indian guard returns to the well-furnished prison, only to be struck down by the now free heavy-breathing figure. Charles shows the Doctor to his room where a Harlequin costume awaits him, complete with mask. Nyssa and Tegan are in another room when Ann enters in a beautiful blue dress. She has had an idea, and gives Nyssa an identical

ARCHIVES

Black Orchid



costume. With the mask, nobody will be able to tell them apart

While the Doctor takes a bath, the murderer steals into his room from a secret panel in the wall. The Doctor emerges from the bathroom and investigates the passage, only to have the panel snap shut behind him. The scarred hand of the killer takes the Harlequin costume

The party is in full swing on the terrace, with dancing to gramophone records. Soon, Ann and Nyssa run into the house and emerge together, so that nobody knows who is who. Lady Cranleigh suddenly notices the Indian, Latoni, wishing to talk quietly to her. Latoni's friend has escaped and someone called Digby is missing. Lady Cranleigh goes to investigate.

The Doctor emerges from the passage into a corridor, to find cupboards full of botany textbooks and clothes. Another panel opens to reveal a staircase to Latoni's room, where he finds a book in Portuguese and then the corpse of a servant in a cupboard in the corridor.

Both Nyssa and Ann display a remarkable knack for the Charleston, leaving Adric unsure who is who. The guests are joined by the masked Harlequin, who dances with one of the two girls and takes her into the house.

In the hallway, the girl thanks the dancing partner, but the figure gurgles at her and grasps her tight. Her screams are answered by a servant, James, whom the Harlequin strangles. The girl faints, and the killer's gloved hands reach for her throat.

EPISODE TWO

In the secret corridor, the Doctor meets Lady Cranleigh and is introduced to the Brazilian, Ditar Latoni. Lady Cranleigh explains the area is a large priest hole, and recognises the corpse as one of her servants. She apologises for the Doctor's unfortunate experience and asks him not to upset the other guests by mentioning it. The Doctor agrees and is taken back to his room, where the maniac has already replaced the Harlequin costume where it was found. Soon the Doctor is in the Harlequin costume and mask, admiring himself in the mirror

Ann comes to on the bed in Latoni's room, and fails to notice the maniac tending her at her side. This is a man with severe wounds and disfigurements to his hands and the left side of his face. She runs out of the room sobbing, to find Lady Cranleigh who comforts her. Latoni meanwhile slips inside and advances on the cowering freak with a length of rope.

The absence of James is soon noted by Brewster, the butler, and when the body is found, Sir Robert and Charles investigate as the Doctor comes down the stairs in costume. Lady Cranleigh

arrives with Ann, and when the latter sees the Harlequin, she at once accuses the Doctor of killing James. Sir Robert sends for the police and listens to her story. The Doctor's suggestion of a duplication of costume is impossible according to Ann, and when the Doctor asks Lady Cranleigh for help, none is forthcoming.

Sir Robert is now suspicious of the Doctor's desire to remain incognito, but is unable to believe the offered explanations about Time Lords. The Doctor mentions the Indian, and takes Sir Robert to see the corpse, but the cupboard now contains only a china doll. The Doctor's frustration at trying to tell the story makes it sound even more unlikely.

Ann finds Charles on the terrace where the guests are leaving, and Tegan, Adric and Nyssa are adamant that the Doctor could not be the killer.



The Doctor (Peter Davison) plays the Harlequin in *Black Orchid*. Photo © BBC.

Charles then takes a call from Smutty Thomas, who apologises for his doctor friend missing the train to the match. Lady Cranleigh at once brands the Doctor as an imposter.

Sergeant Markham arrives from the local police station, where the Doctor will be taken and charged with murder. His three friends face the same fate as accessories. Sir Robert accompanies the travellers in the car.

The scarred man works on his bonds whilst lying on the bed. Latoni is engrossed in a book, and fails to see him free his hands.

Passing through the village, the Doctor persuades Markham to stop at the railway station and let him prove his claims. However, when they reach the platform, the TARDIS has vanished. When the convoy arrives at the police station, they are met by Constable Cummings, who tells Markham of a police box which they found at the railway station, and now have in their yard.

Lady Cranleigh tells Charles that the male nurse, Digby, has been killed and the Doctor should come to no harm. Charles decides to admit to the police that the Doctor is innocent, but first he will tell Ann the truth.

The Doctor allows his companions plus Sir Robert and Markham into the TARDIS to prove his story. Cummings enters the craft to report the murder of Digby, which Lord Cranleigh has just telephoned to report. Sir Robert clears the Doctor and suggests a return to the hall, so the Time Lord offers the use of the TARDIS. The police box lands on the lawns where they find Ann, fleeing from the house in distress over what she has learnt from Charles.

The scarred man has freed himself and viciously overpowers Latoni. Unable to find the key to the room, he sets the door alight and smashes his way out.

The Doctor's party enter the hallway to find Charles and Lady Cranleigh, just as the disfigured killer stumbles down the stairs. As Charles tries to comfort the figure, the freak grabs Nyssa and drags her up the stairs. An attempt to follow is stopped by smoke and flames, as fire spreads through the mansion. Sadly, Lady Cranleigh reveals that the scarred man is her eldest son, George, and he has mistaken Nyssa for his fiancée, Ann.

The group emerge onto the terrace to see George carrying Nyssa onto the smoking roof. The Doctor decides to find a way up through the house, while Charles scales the exterior. Lady Cranleigh explains that when George took the black orchid sacred to the Kajabi Indians of Brazil, they cut out his tongue and drove him mad. Another chief, Latoni, rescued him, brought him home and cared for him with Digby.

Charles and the Doctor reach the roof by separate routes, and the Doctor convinces George that he has the wrong girl, pointing to Ann down below. Heartbroken, George hands Nyssa to the Doctor. As Charles moves forward to embrace his brother, George nervously backs away and falls to his death on the terrace below.

After the funeral, Charles, Ann and Lady Cranleigh say farewell to the travellers before they set off in the TARDIS. Lady Cranleigh gives the Doctor a book he promises to treasure. The title page reads: *Black Orchid* by George Cranleigh. ◆

fact file

Terence Dudley's first firm connection with *Doctor Who* was when he was invited to direct the serial *Meglos* by producer John Nathan-Turner in 1980. He had produced various series at the BBC in the Sixties and Seventies, including *Doomwatch* and *Survivors* and turned freelance in 1977. In addition to directing, he was also a writer for television, and his association with the show led him to suggest some storylines to then script editor Christopher Bidmead. *The Beast* whodunnit set in 1920s England, was rejected as not being the sort of scientific show Bidmead was looking for, but Dudley's second suggestion, *Four To Doomsday*, was taken up.

Two script editors later, Dudley suggested the idea again to Eric Saward, and this time found the idea more warmly received, although the title was revised to *Black Orchid*. The story would be the first purely historical one since *The Highlanders* in 1966. The first season of Peter Davison's Doctor was allocated only twenty-six episodes as compared to the previous twenty-eight, and Nathan-Turner faced the choice of making either a six-episode serial or a two-episode serial somewhere along the line. He went for the latter.

The director appointed was Ron Jones, who had worked as a radio studio manager and as production manager on BBC TV with shows like *Secret Army*. He was trying to break into directing, and showed some of his work to Nathan-Turner, who was impressed and decided to give Jones his directorial break with the two-part story, serial 6A. Jones was still working on *Bergerac* when he heard. He was delighted with Dudley's script and enjoyed working on it.

LOCATION

The prime location required for the tale was Cranleigh Hall. In early September 1981, the unit had stayed at Royal Tunbridge Wells during location work for *Castrovalva*, the previous story in production. Nathan-Turner had spotted such a venue, but



Setting up the arrival of the TARDIS at Quainton Road Railway station. Photo © Bucks & Herts Newspapers.



A steam engine's arrival is re-created with smoke. This scene was not used in the final transmitted version of the story. Photo © Bucks & Herts Newspapers.

the owners of Blackhurst House were initially very reluctant to give permission for the BBC to work there, although they finally agreed. For the story, a small additional roof had to be constructed on top of the building and smoke canisters were used to simulate the fire.

The other locations found for the film unit were around Tunbridge Wells, where the cricket ground sequences were executed, and Quainton Road. This allowed the unit a disused railway station for the TARDIS to appear on, and a building doubling as a police station. Smoke canisters provided steam from non-existent trains and during editing, a piece of stock film from *God's Wonder-*

ful Railway was cut in to show a GWR locomotive pulling out of the station. Although the cricket match and ball supposedly took place in the summer, the cast, and the girls in particular, were extremely cold in the October winds.

SHOOTING

Shooting began on Monday 5th October, 1981 at Quainton Railway Station near Aylesbury, moving along Quainton Road between Quainton and Waddesdon, and finally ending up with the police station sequences at 99 Quainton Road, Waddesdon. The remaining days were spent at the cricket grounds and house of Blackhurst Park at Withyham in East Sussex and

this occupied the 6th to 9th of October.

The work at the house saw the first major location press call for Peter Davison's Doctor, and most daily papers carried publicity photographs of him in the Harlequin costume in front of the TARDIS with Janet Fielding and Sarah Sutton on either side of him. As far as the public was concerned, the two girls were still new to the show, and the new Doctor had yet to be seen, save for a few seconds in *Logopolis*.

On the cast front, Nathan-Turner wanted to get at least one 'big name' in each story of the season. Following Stratford Johns, Michael Robbins, Richard Todd and Derek Waring



THE DANCING QUEEN: SARAH SUTTON IN A SCENE FROM THE 1966 EPISODE 'THE DANCING QUEEN'



THE DANCING QUEEN: SARAH SUTTON IN A SCENE FROM THE 1966 EPISODE 'THE DANCING QUEEN'



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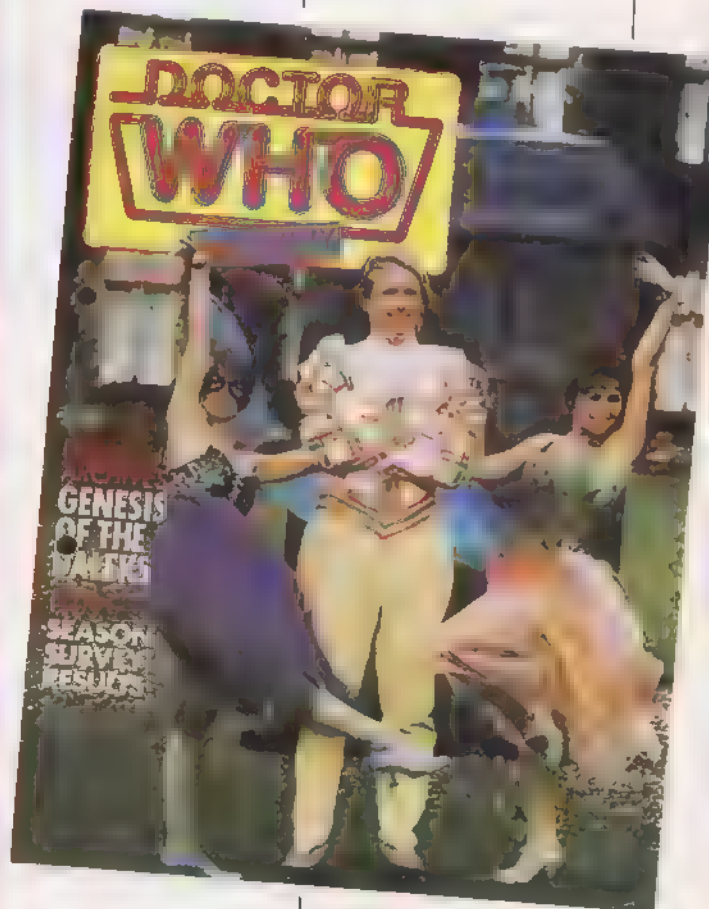
came Barbara Murray, an actress both Nathan-Turner and Jones recalled from BBC2's *The Pallisers* in the mid-1970s, as Lady Cranleigh. Moray Watson, another well-known character actor, played Sir Robert Muir, with Michael Cochrane as Charles Stuntman. Gareth Mlne underwent Lisa Westcott's long make-up sessions as George Cranleigh and performed various feats and other feats in the serial. Ivor Salter, previously seen as the Morok Commander in *The Space Museum's The Search* and *The Final Phase* and Odysseus in *The Myth Makers*, returned as Markham.

DEMANDING ROLE

The most demanding roles of all fell on the shoulders of Sarah Sutton, required to play both Nyssa and Ann Talbot. A

favourite and she relished using the dancing knowledge she had learnt at stage school.

For the regular cast, the fancy dress costumes were all specially made by Sally Willis, whilst costume designer Rosalind Ebbutt hired the others from Berman & Nathans. Throughout the story, several genuine 1920s outfits were used. The gramophone record music for the ball was selected from original tracks, too, using *Lazy* and *Gentlemen Prefer Blondes* by Irving Berlin, *Warren's Pasadena*, *The Charleston* from Mack-Johnson, Irving King's *Show me the Way to go Home*, *Dinah* by Feldman, *Five-Foot-Two, Eyes of Blue* by Henderson and *When Erastus Plays his Old Kazoo* by Coslow-Fain-Spier. The dance sequences were co-ordinated by Production Manager Gary Downie.



double, Vanessa Paine, was hired for most scenes but Sarah Sutton felt she did not look at all similar, or even the same height. The only times that Vanessa Paine finally appeared on screen either had part of her body on screen, but not showing her face, or else with her masked in some of the location scenes, where only detailed examination reveals one of the figures is not Sarah Sutton. Although tiring, Sarah recalls this story as one of her

STUDIO WORK

With location work completed, the cast began rehearsals for the studio sessions later that month. The scenes in Studio 3 were recorded over 20th and 21st October at the Television Centre. The videotaping suffered slightly from a technicians dispute over lighting but otherwise ran to schedule. With the flexibility of videotape, Vanessa Paine was used for very few 'rear' shots and most





scenes requiring Ann and Nyssa talking to each other used a split-screen process, where half the scene was recorded with Sarah as Nyssa, the tape rewound, a costume and make-up change scheduled, and then completed with Sarah as Ann.

The musician for the show was Roger Limb, with whom

Jones had previously worked on radio. Although the scores from the Radiophonic Workshop were predominantly synthesised that season, Limb elected to use an old piano at the Maida Vale studios to provide some conventional scores for this period piece.

The two-parter ended up as

Nathan-Turner's favourite series of the season, and received a very odd preview. A December 1981 segment of *Blue Peter* took a tour of the costume department at the BBC and pointed out the fancy dress costumes. This was followed by a short extract from Episode One, of Nyssa, Adric and Tegan at the party, with the new Doctor kept safely under wraps.

With the new twice-weekly schedules, *Black Orchid* was broadcast in little over twenty-four hours on the 1st and 2nd March, 1982, introduced by Ceefax captions reading *The Black Orchid*. The story merited a repeat on 31st August and 1st September, 1983. To preserve surprise, Milne was billed as 'The Unknown' in the *Radio Times* and the closing credits of Episode One, and only as George Cranleigh at the close of Episode Two. When transmitted in Australia, the end of Episode One was very heavily censored, resulting in the death of James

being deleted and a very disjointed ending which didn't lead well into Episode Two. On the original tapes, a though Episode One ends with the gowned hands reaching out for Ann's neck this is not continued in Episode Two.

The ratings for the story were generally good, with the episodes netting audiences of 9.1M (57th) and 9.2M (55th) on its first run. For the summer repeats the figures were understandably lower at 4.4M (94th) and 5.0M (79th) although the TVR appreciation figures of 66 and 65 recorded for the re-runs showed it was well received by those who saw it.

The story was expanded on when novelised very well by Terence Dudley and published by W H Allen in September, 1986, with a paperback from Target in February 1987, No 113.

Fact File and Archive compiled by Andrew Pixley of Time Screen Magazine.



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SERIAL 6A CAST:

Peter Davison (*The Doctor*) with Sarah Sutton (*Nyssa/Ann*), Gareth Milne (*The Unknown/George Cranleigh*), Ahmed Khalil (*Latoni*), Janet Fielding (*Tegan*), Matthew Waterhouse (*Adric*), Timothy Block (*Tanner*), Michael Cochrane (*Lord Cranleigh*), Barbara Murray (*Lady Cranleigh*), Moray Watson (*Sir Robert Muir*), Brian Hawksley (*Breuster*), Ivor Salter (*Sergeant Markham*), Andrew Tourell (*Constable Cummings*).

CREDITS:

Written by Terence Dudley. Incidental music by Roger Limb.
Script Editor: Eric Seward. Designer: Tony Burrough.
Producer: John Nathan-Turner. Director: Ron Jones.

BROADCAST DETAILS:

PART ONE	1st March, 1982	6.55pm-7.20pm
PART TWO	2nd March, 1982	7.05pm-7.30pm

REPEAT DETAILS:

PART ONE	31st August, 1983	6.35pm-7.00pm
PART TWO	1st September, 1983	6.25pm-6.50pm





COLIN BAKER



PROVOKING THE FANS

On June 21, during *Doctor Who - The Ultimate Adventure*'s week at the Grand Theatre in Leeds, Colin Baker took time out to talk to DWM about reprising the role of the Sixth Doctor.

Two-and-a-half years after his controversial departure from *Doctor Who*, Colin Baker has returned to the character he barely had time to make his own. I first asked him if he had any qualms about accepting the role in *Doctor Who - The Ultimate Adventure*.

"None at all. Everyone says it must be pretty painful going back as the Doctor after my untimely removal, but it's not, as I never really took personal umbrage at what happened. It was just an irritant in the same way as if a headmaster at school was to say that one's half holiday was cancelled. You feel a bit cross about it.

"My decision to take the part was based on exactly the same criteria as any other work offer: what else is available? What would be the enjoyment factor therein? What would be the financial rewards thereof? This role has the advantage of my already knowing the character. I'd seen Jon Pertwee in the show and thought it would be fun to do, because the cast were all enthusiastic and inventive. I've been proved right, it is great fun. It's like putting on a nice comfy old mac that you haven't worn for years and thinking, 'Ooh that's nice.' Like fireside slippers."

COSTUME

"I think my new costume is very successful. I wanted a complete break from the previous image and to have something that was going to be cool on stage *and* say something different; add another layer to the Doctor if you like. But for very understandable reasons, Mark Furness said he wanted a costume as close as possible to the essence, if not the actuality, of the original. They borrowed the BBC costume for the brochure photographs as they hadn't made the new one at that point.

"The only brief I gave the designer was that it must be lightweight, because of my being two hours on stage under heavy lights. Even now it's still heavier than I'd have liked but I think Yvonne Milnes, the costume designer, did an excellent job. The trousers are similar, I've got red shoes instead of green and another jazzy waistcoat, this time with pineapple buttons, but the *tour de force* is the coat which I think is better than the TV one. It's got blue in it which I wouldn't have for television because of back projection and I think the colours blend rather nicely. Worth seeing, folks!

SCRIPT

"I never turn down scripts without good reason; if I did I would probably very seldom work. I dare say I would have declined to do *Yes, That's My Bum!* or a touring play of that ilk. But that aside you don't want too literate a script for a stage show that has to rely on an awful lot of visual things, as you can get bogged down in it. It needs to be snappy

and move quickly from one scene to another to push the action on and I think that Terrance Dicks has proved himself in the past very adept at writing those kind of scripts.

"The play was written for Jon Pertwee but if there's ever been any doubt that the Doctor is central to *Doctor Who* rather than the individual character of the actor playing the part, then that's been dispelled by the fact that we only had to change about one line in a hundred. That was only so the hardcore *Doctor Who* fans couldn't say 'No, the Sixth Doctor would never have said, 'Reverse the Polarity of the Neutron Flow,' which was why we changed that line

"We also changed the Doctor's attitude to Margaret Thatcher. Jon Pertwee's Doctor was very courteous. He stood up when she came in and kissed her hand and was very much the Third Doctor. Mine calls her Maggie and says, 'Well what do you want now, then?' I wanted to put in a line like, 'I helped you out at the last election, what more do you want?' but they decided that was too political. I was very tempted after the European election results to say, 'So I suppose you're going to whinge about Europe, eh Maggie?' but I decided against it.

"I thought it was a bit strange that the Doctor should ambie onto the Ant People's planet, which he'd saved from the Daleks several hundred years before and yet when the Cybermen arrive basically say - 'Stuff you,' to the Ant People, 'would you kindly top yourselves while I get back into the TARDIS?' So we decided to change it to a volunteered sacrifice on their part.

"I've been slapping Jason's hands when he starts pushing the buttons on the TARDIS console. I never let Nicola Bryant do that, so I'm certainly not letting some Frog do it!

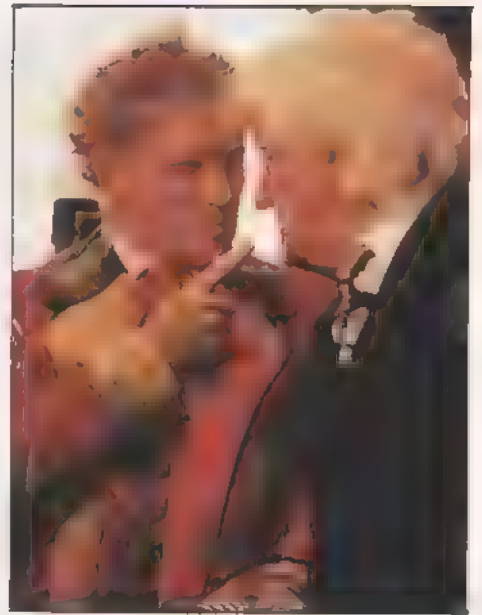
"Regarding the bomb passing scene between Jason and the Doctor, they said 'you can't do that' but I maintained that it would be exactly what you would do. Obviously it defies logic as the bomb's about to blow up most of South East England, but you wouldn't want it in your hand when it went off, would you?

SENTIMENTAL STUFF

"I thought the final scene with the Doctor and Crystal was a little *too* sentimental for my Doctor. It worked fine for Jon Pertwee, but Carole Todd, Terrance Dicks and I all thought that it wouldn't have worked so well for mine. It wasn't my style. I like understatement and that scene was too much like opening a chest and saying, 'Look, here's my emotion, have a look at it and put it back again.' I like these things to be implicit and think that the way the Doctor gruffly says, 'Right, bye,' can actually convey that.

"Other changes were more about

Right Colin Baker and Jon Pertwee prepare for a publicity shoot on the TARDIS set of *The Ultimate Adventure*. Photo: David Banks.

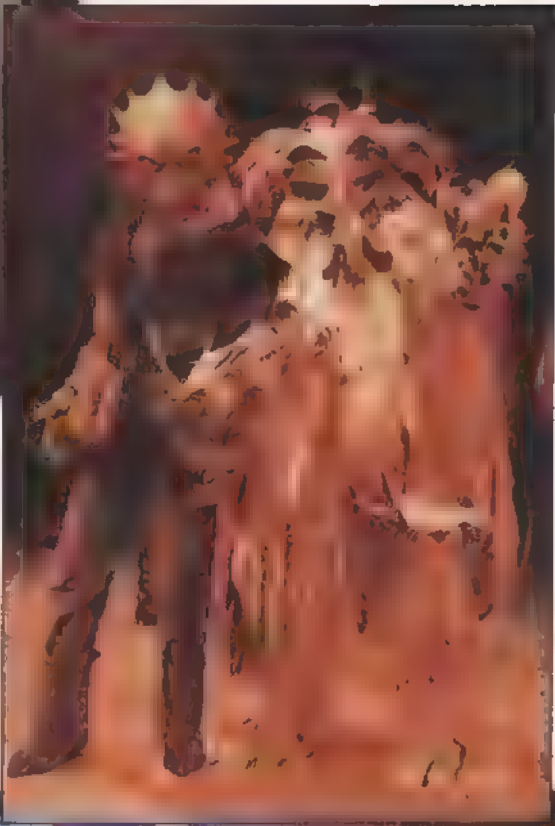


Below: Jason (Graeme Smith) in trouble from a 'Draconian' in the Bar Galactica in a scene from the early days of the play. Photo by Mike Daines





"The Sixth Doctor would never say 'Reverse the Polarity of the Neutron Flow,' comments Colin. So he didn't . . . the stage play will hopefully be travelling to New Zealand next year. Photo: Mike Daines.



Two aliens from the Bar Galactica (Paula Tuppen and Alison Redihough). Photo: David Banks.



colour rather than fact, so the way I speak to the Daleks or the companions has been altered, but amazingly a lot of those lines remain similar because the Doctor is the Doctor is the Doctor.

"I have to say that I'm not used to having a male Companion, so I've been working on sussing that one out but Rebecca Thornhill (Crystal) is super and I've found that I instinctively work well with her.

PUNS

"When I met Terrance Dicks, he asked me what my Doctor was like, as I don't think he was too familiar with the Sixth and I said irascible, not terribly polite and not always predictable. I wanted to mellow him a bit as I never got the chance on TV to really show his other side.

"I hope I've laid to rest the minds of those who wondered where I would have gone in the seven years that I intended to play the part - ha, ha, ha (said with irony). I also told him he was prone to terrible puns, witness 'Peri eh' etc. So I've put in 'Crystal clear'. I tried to put it in several places but they said no, so in the end it appears during the meteor storm when most people don't hear it ('Left, right Crystal, clear!').

"I can take no credit whatsoever for 'Swamy River'. That was entirely Terrance. I have to say that I wasn't sure about it myself, but I've always been one to go where no one would boldly or even timorously fear to tread, so when they say 'Go for it', I go for it. There aren't that many puns in there but I'm always looking for more opportunities to add them as I love to hear the fans groan with rage. One of the few hobbies I have left is provoking *Doctor Who* fans to groan with rage

FEEDBACK

"The response from audiences to the show has been generous, warm and very kind. *Doctor Who* fans do come and tell you what they think afterwards, which is nice. I do like to meet them because if people can spare enough time out of their lives to come and see me on stage for two hours, the least I can do is give them some time afterwards; so I go to the stage door or front of house to say hello and sign a few autographs. I may be getting a distorted picture, as the ones who don't like it are hardly likely to hang around and say 'We think you stunk, Baker.'

FUTURE

"The future of the play is uncertain after August, mainly because of the wonderful weather we've been having this Summer which has caused theatre audiences to dwindle all around the country. I don't think it's always made the producer the fortune he hoped it would" ◆

Interview by Dominic May.



Trouble for the TARDIS crew during the French Revolution, one of the more serious action-adventure lines. Talking about the play at a recent British convention, Colin feels that if the play had gone "more camp", it may have had the same long-running success as *The Rocky Horror Picture Show*. Falling between two stools, this inevitably affected its success. Photo Mike Daines.



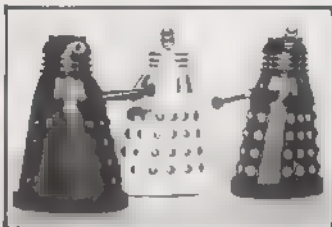
Crystal (Rebecca Thornhill), The Doctor (Colin Baker) and Jason (Graeme Smith) in a publicity shot for *The Ultimate Adventure*. Photo: Mike Daines. If the play does go to New Zealand next year, Colin will hopefully still be available to go with it... time will tell!



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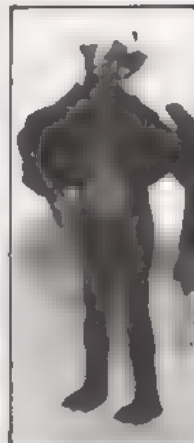
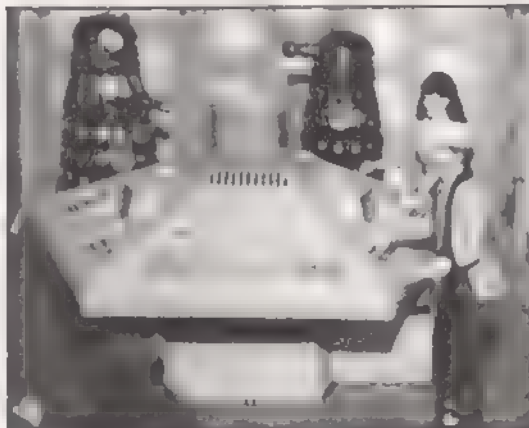
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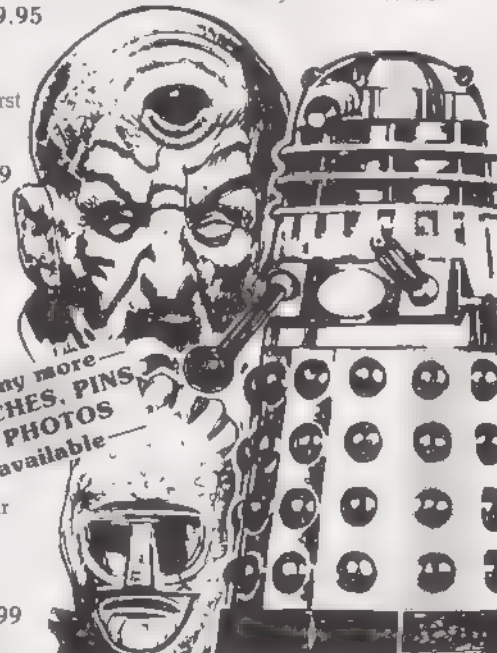
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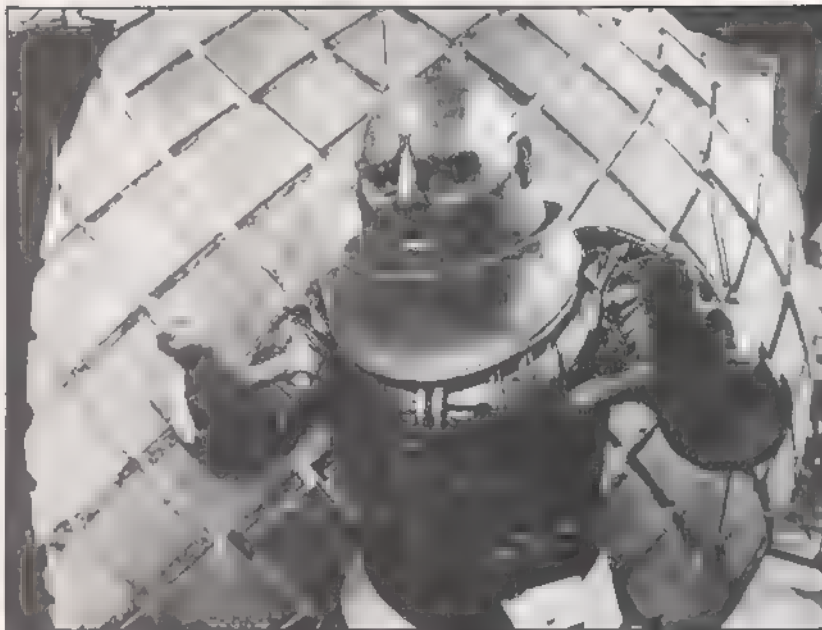
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ROAMING MONSTERS

THE SONTARANS





The Sontarans remain one of *Doctor Who*'s most enduring foes, as David Auger reports . . .

Robert Holmes was not keen to write a *Doctor Who* story set in the 13th century. Terrance Dicks, the then script editor, remembers that Holmes had to be "dragged kicking and screaming into the Middle Ages". It is not known whether Holmes had actually conceived of the Sontaran character before the setting of the Pertwee serial *The Time Warrior* had been imposed upon him, but whatever misgivings he had, it's unlikely the Sontarans would have evolved as they did if Holmes had had his way. Commander Linx was a star warrior who had fallen amongst terrestrial warriors, and it is this military comparison which provided an important angle from which to develop the Sontaran's characterisation.

At first glance, Linx could easily have been mistaken for a medieval knight in immaculate, if unusual, armour, who did not seem out of place as he stalked around Captain Irongron's castle. Only an informed observer of heraldry might have raised an eyebrow, wondering why an apparently well heeled knight was keeping company with a scoundrel like Irongron. However, if a page had been summoned to remove Linx's beil-domed helmet, that observer would have witnessed a face that not even the most barbaric tortures of the time could have forged.

Not being the most polite of hosts, Irongron erroneously christened Linx "Toad-face". If the potato had been introduced from the New World a few centuries earlier than it was, Irongron

might have been able to give a more apt comparison. In colour and shape, the Sontaran head is similar to a badly bruised potato, with eyes that are deeply set, a rough tongue constantly licking the lips of a small mouth, and an enormous nose which would have made the Doctor's seem minuscule!

"Nasty, brutish and short," is how Doctor Who described Linx to his prospective new female companion. The Sontaran is supposed to come "from a planet where the surface gravity is many times that of Earth", with limbs that are more suitable for load-bearing than leverage. As far as his height is concerned, Linx actually compares quite favourably with the other characters in the story, which seems at variance with the Doctor's description, and it is only the Time Lord himself who actually towers over the alien soldier. However, this could be explained away by the fact that people were shorter in the Middle Ages.

CLONES

The Sontarans are a cloned species, but this is never made clear in their debut story, so it is possible that many viewers may have been oblivious to this aspect of their culture. The main reference to this fact was vague, so that it could have meant anything. "In the Sontaran Military Academy," boasted Linx, "we have hatchings of a million cadets at each muster parade. Thus we can sustain enormous casualties on all battle fronts." Unfortunately, the situation was not to become any clearer in the Sontaran stories that were to follow. The most explicit references actually appeared off-screen, in Ian Marter's novelisation of





The Doctor and Linx (Kevin Lindsay) in Castle Irongron during *The Time Warrior*. Photo © BBC.

when they discussed Sarah Jane's sexual gender. If this is the case, it is interesting to speculate why the Sontarans adopted cloning.

Artificial insemination and cloning have always caused controversy. Apart from religious and ethical considerations, some commentators have warned that cloning could give war like leaders the opportunity to mass-produce especially conditioned soldiers to form an army with which to subjugate others. Because of their perennial war with the amorphous Rutans, the leaders on the Sontaran home planet may have decided that cloning warriors could swell their numbers in the galactic conflict. If this was this case, do these non-cloned Sontarans still exist, or have they long since perished, whilst the warriors they artificially created fight on remorselessly like the Cylons in *Battlestar Galactica*?

MEDIEVAL WARRIORS

The Sontarans can easily be compared with the Ice Warriors, who were fashioned after earlier medieval warriors. Apart from both being warrior races with a fascination for the practices and machineries of war, their leaders are easily identifiable as characters, with individual personalities, as opposed to the Cybermen or Daleks. Furthermore, Linx is in an identical situation to the first Ice Warrior we met, whose space vessel was also trapped on Earth. But whereas Varga had the comradeship of his subordinates, Linx is alone, his battle fleet parsecs away in space. Linx's only company is the wretched humans who waged war in a manner

The Sontaran Experiment, in which we are introduced to clones that are being grown in Styre's space capsule.

It is a shame that this area of the Sontaran culture has not been explored further, as it raises some interesting questions. Presumably, as in Aldous Huxley's novel *Brave New World*, the Sontarans are divided into distinct groups of clones: those that are cultivated in the test tube to lead, those warriors who are grown to be cannon-fodder, and also those – even though we have not yet seen them – who are destined to become pen-pushers in the massive bureaucracy required to run the Sontaran war machine.

As cloning is a complicated scientific process, and not a natural one, the Sontarans can have only been practising it since they developed the technology to do so. Before this development they must presumably have had a "primary and secondary reproductive system", such as Linx mentioned to the bewildered Irongron



The Doctor and Sarah Jane struggle with Linx in the final episode of *The Time Warrior*. Photo © BBC.

that any self-respecting military Sontaran assessor would describe at best as amateur and at worst, incompetent and asinine

However, considering that the Sontarans are a cloned species, it is likely that because Linx was of the officer class, he would have little or no interaction with his subordinates. As a character, Linx is ruthless with an arrogant pride. When he is released by Irongron after he had been overpowered by the Doctor and Professor Rubeish, he is immediately defensive: "I was struck from behind!"

War is closest thing the Sontarans have to Art, and like artists everywhere, Linx sees himself as being highly accomplished in his craft: "I am an expert at war, Irongron." Linx is undeterred by the possibility of upsetting the canvas of human history as a result of supplying his vulgar host with weapons of the future, with which to wage war on a nearby member of the nobility, Sir Edward of Wessex. It is interesting to wonder whether if the Ice Warriors were in Linx's position, they would have backed the aristocracy, instead of a social upstart like Irongron!

THE SONTARAN EXPERIMENT

The Sontaran who stepped from the familiar spherical capsule in *The Sontaran Experiment*, looked the same as his predecessor in *The Time Warrior*, but closer examination revealed that Field Major Weam Styre was subtly different from Linx.

These changes were partly made due to the ill-health of the actor who was playing Styre. Kevin Lindsay was suffering from a heart condition and could only perform in the bulky costume for short periods at the time. He also did not wear the helmet as often as he had done when he played the part of Linx in *The Time Warrior*. The head-mask was of a construction which did not fit so tightly on the face, which was particularly noticeable around the eye region

The major differences were in Styre's physiognomy: he now had five opposable digits on each hand, instead of the three Linx possessed in *The Time Warrior*. The mouth region had also changed. Instead of the small, human-sized mouth with slits on either side to suggest a large mouth, Styre actually had a wider maw which was fitted into the actor's mouth, so that the lips would move as he spoke. His weapon was also changed. Instead of the thin, rod-like gun - which, when it was not strapped to his right leg, Linx held in a style reminiscent of Noel Coward handling a cigarette holder - Styre was armed with a traditionally



Roth (Peter Rutherford) and Sarah (Elisabeth Sladen) face torture from Styre (Kevin Lindsay) in *The Sontaran Experiment*, recorded totally on location on Dartmoor. Plans to include Nelson's column, jutting from the ravaged Earth, were dropped at planning stages due to cost. Photo © BBC



The Invasion of Time Photo © BBC



The Sontarans and Kelner (Millon Johns) rampage through the Citadel in *The Invasion of Time* Photo © BBC.

shaped ray gun, which he tucked into his utility belt.

The late Kevin Lindsay actually played two Sontarans in this serial. He also appeared on a modular video unit as the Marshal to whom Styre reported his progress. The same costume was used for both roles, with two nodules being fixed onto the collar section to emphasise the Marshal's senior rank.

As in *The Time Warrior*, the Sontaran was once again defeated because of his probic vent. In this story, the function of the probic vent was made clearer – that through it, the Sontarans ingested pure energy. However, it raised even more questions about the aliens. It is not explained what form of energy they absorb, except that it cannot be that enriching – especially if they have to rush away and plug themselves into the mains every time they get into a slight scrap!

THE INVASION OF TIME

After appearing on *Doctor Who* for two consecutive series, there followed a gap of four years before the Sontarans stormed onto the screen again. Their

return in *The Invasion of Time* was eagerly anticipated, especially as their enemies, the Rutans, had appeared in the opening serial of that season. The Sontarans made an impressive entrance on the steps of the Panopticon, accompanied by an ominous theme, composed by Dudley Simpson, as they descended to make their presence felt. It seemed an omen of good things to come.

Unfortunately, for many fans, the return of the Sontarans was to be a bitter disappointment. The then President of the *Doctor Who* Appreciation Society, after viewing the first four episodes, predicted that *The Invasion of Time* was destined to be the best story of the fifteenth series. However, after the last two instalments, he, and many other fans, were to radically reassess that opinion. The principle reason for that re-evaluation was the Sontarans themselves.

Whereas Styre and Linx always seemed in control of the situation, the same cannot be said of the luckless Sontaran officer we were introduced to in *The Invasion of Time*. Stor was excitable, to say the least, and could be easily riled by the likes of the Doctor – "I call no one 'sir', except my

battalion leader!" The Sontarans had become figures of fun, who were frequently outwitted as they blundered around the Gallifreyan Citadel and, later, the Doctor's TARDIS. It is never clear whether the Doctor successfully expelled all of these invaders from his craft, so there could still be the odd Sontaran lumbering through those labyrinthine corridors!

COSTUME CHANGES

For this story, the Sontaran costumes were almost identical to the one used in *The Sontaran Experiment*. The major difference was that Stor had a different kind of helmet to that worn by his subordinates. The eye slits were much larger, above which a white insignia signified his superior rank. A new departure for the Sontaran costume was the wide rim which ran around the base of Stor's helmet. The Sontarans had also reverted to having three digits on each hand. The apparatus on the utility belt was revised, and once again the Sontarans were armed with the short rod-like weapon introduced in *The Time Warrior*.

One 'fatal' change was the design of the probic vent. Whereas before it had

been conveniently shaped to receive the arrow fired by Hal the archer, it was now transformed so that Leela's knife could fit quite snugly into the Achilles' orifice. Quite considerate of the Sontarans to redesign their battle-dress for the weapon destined to be their nemesis!

The Invasion of Time introduced the new concept of the Sontarans using an ally to achieve their goal, a policy they were to continue in their next, and latest, story. But shortly before this was to happen, the Sontarans made their return in a completely different programme – *Jim'll Fix It*.

This involved 'A Fix with the Sontarans' for a young boy called Gareth Jenkins, whose grandmother had made him a copy of Colin Baker's costume. This fix involved a short scene written by the then script editor, Eric Saward, which Gareth acted out with Colin Baker, and because Nicola Bryant was unavailable, Janet Fielding once again played the part of Tegan.

The two Sontarans who appeared in the item were played by the actors who were to appear in *The Two Doctors*. As an in-joke, the Sontaran officer was called 'Nathan', whilst his subordinate was named 'Turner' – although he was not referred to as such on the screen. As well as receiving the obligatory *Jim'll Fix It* badge, Gareth was also given a Sontaran gun.

THE TWO DOCTORS

The Sontarans who appeared in *The Two Doctors* were far taller than any of their predecessors – by no stretch of the imagination could any Doctor describe them as being "short" – and the costumes, which had essentially remained the same since their initial appearance, changed also. The helmets were lighter in colour instead of the familiar matt black, with the suit having a smooth, almost satin finish. The heads were well sculpted but seemed to fit uneasily on the actors, largely due to the collar section which, because it was unsecured, shifted alarmingly about, occasionally obscuring the lower portion of the Sontaran face.

Robert Holmes' writing had begun to reflect a predilection for a perverse fusion of gore and humour, and in *The Two Doctors* the latter trait was particularly noticeable in his characterisation of the Sontarans.

Whereas he wrote Linx as a believable individual, he opted to present Group Major Stike and his subordinate as a comical double-act. Stike strutted around, swagger stick under his arm, like a caricature of a British army officer, slapping his sidekick Varl on the shoulder as if they were members of a Sontaran old boys

club who were cleverly "putting-one-over on the other chaps". They seemed oblivious to the fact that they were being so obviously duped by Chessene and Dastari, who astutely summed Stike up as a "militaristic buffoon"! Stike was even more sensitive to criticism than Stor had been, striking the Doctor for slurring his race with the suggestion that they were treacherous; you would have thought that he would have taken it as a compliment!

Holmes still gave the Sontarans a sense of honour – especially in Stike's frustration at not being able to take up the Doctor's challenge of a duel – but it was difficult not to feel that he was sending up his own creations. Perhaps it was an indication of how much his writing had changed since *The Time*

Warrior, or perhaps it had never changed and Terrance Dicks had simply kept a tighter reign on Holmes' more outrageous literary inclinations during his time as script editor than Eric Saward thought it necessary to do

Whatever the reasons, it seemed sad that with so many aspects of Sontaran culture still left undefined, Holmes did not decide to explore the background of his creations further – even sadder because it was to be his last opportunity to do so. Other writers may develop his ideas further but their work can only be an interpretation of what they *believed* Robert Holmes had intended. Sadly, if Holmes *had* conceived the background of the Sontarans in more detail, the answers to those many questions died with him. ♦



That's what you get for messing with *The Two Doctors*. Photo © BBC



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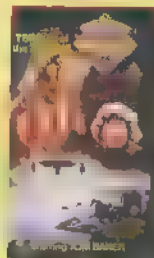
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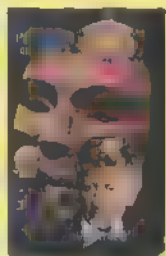
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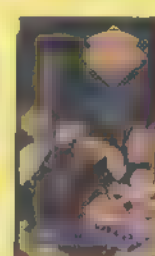
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"When I was a young man I was very old.
When I was an old man I was young!"
Unfilmed *Doctor Who* documentary -
1974

INTERVIEW TIM COOMBE

With memories of the past flooding back, the years spent enduring the rigours of television production seem like yesterday to Timothy Coombe. Running a highly successful theatrical agency in London has not erased his memories of working on *Doctor Who*. It was always his intention to become a director in television, but he devised his own particular way of gaining the knowledge he felt the job required.

"I went to drama school because I felt, as a director, that I ought to learn the art of being an actor. I needed to know how an actor thinks and his techniques. In fact, I got a job straight after leaving the Webber Douglas Drama School. I was only one day out of work; I joined the BBC in 1963." But what made him want to be a director? "I'd been in the States and directed some plays in *Summer Stock*. I mounted university productions and found that I enjoyed directing enormously.

"After a while, I decided to return to my roots and came back to England, and went straight into Webber Douglas on one audition. The main influence on me was in fact Julia Smith, who taught television workshops. We used ancient and decrepit cameras that were really way out of date, but it was Julia who got me the introduction to the BBC I needed.

"I started off on a programme called *Compact*, which was known at the BBC as *Compost*! as a Trainee Assistant Floor Manager. The AFM fell ill and I had to take over for a live episode. I had to prompt the actors if they dried during transmission, and one particular actress dried four times. When I got home exhausted at about ten o'clock at night, my parents rang me and they said, 'We saw you on television tonight.' The cameraman apparently pulled back too soon and there I was on the edge of the set, about to prompt for the fourteenth time.

"About a couple of years later, I worked on the very first thing that Douglas Camfield directed, which was an episode of a programme called *Swizzlewick*, which was also another load of compost and filmed up in Birmingham. It was recorded in an old, run-down cinema which had been converted into a studio. We got the scripts, which were appalling, and Dougie said, 'We've got to liven this up somehow. You take a copy home and I'll take one, put a few jokes in, knock it around a bit and let's meet in the morning.' We took what we'd done to the script editor, John Barder, who read them and liked them, with the



Photo: John Freeman

From the murky depths of *Marinus* to monsters of the mind, Tim Coombe has been involved in many aspects of the *Doctor's* travels . . .

exception of one scene. Dougie said, 'This guy really doesn't know anything about scripts; let's take a scene out of an old episode put it in and see if he notices.' He didn't even realise.

"We became known as Hitler and Himmler, we were both very punctual and Dougie had everything planned down to the nth degree. He invented the call sheet. Up until that time actors

arrived without knowing when they'd be needed and were invariably late; the call sheet told them exactly when they were wanted, and if they were late we wanted to know why, etc. Hence the nick names."

Now that such programmes as *Z-Cars* and *The Newcomers* are long since gone, Coombe feels that there is not the training ground for directors in television

that existed then. "You learnt your trade in those soap operas; you'd rehearse, go into the studio and rehearse, then record. When the rehearse/record system was brought in everything changed. Before, actors felt they were building up to a performance and you could time the pace right. There was a feel and a shape to your production, you could time the structure and atmosphere; I think it's what television lacks today."

It was not long before Coombe arrived at *Doctor Who*, working on *The Keys of Marinus*. "I got on terribly well with Bill Hartnell. I knew he had a bit of a reputation for being difficult, so I made it one of my missions in life to keep him happy." *Marinus* introduced the Voords to the viewers. Coombe feels that monsters were vital. "It was fantasy, but it had to be filmed and directed as if it was real. Young children used to believe in it absolutely. You had to make monsters not necessarily look like humans dressed up, but try and make them believable."

Coombe returned as an AFM on *The Reign of Terror*, which was not a happy experience for director Henric Hirsch. "Henric had only directed, I think, one television production before, which was a James Joyce play. I don't think he really wanted to do *Doctor Who*. He couldn't handle Bill or plan everything out very well. I used to have to do his camera plans, etc; by the time we reached the last two episodes I was doing the camera scripts and telling him where to shoot. It was murder to work on

"By the end of it the poor man was very ill, the show was absolutely wrong for him. He should never have accepted the job. It was up to me to keep the peace."

Finding the locations for the story was not as easy as Coombe had hoped. "I had to scout nearly all of the south of England to find an avenue of poplar trees, because it had to look French. In the end we went near Hendon Aerodrome. I must have travelled about three hundred miles before we found them."

EVIL OF THE DALEKS

Evil of the Daleks came next, with a promotion to Production Assistant. The problems with the Daleks were endless. "In those days, the sets used to have a metal strip running across the bottoms of doorways, and this would have to be removed so Daleks could get through. This would result in bitter complaints from production staff about having to put up extra support joints on the set. Doors and passageways had to be designed so the sets could accommodate what were in actual fact rather bulky props. Peter Hawkins would be at the side of the set doing the Dalek voices, and the poor devils who were sweltering inside had to time the flashing of their lights with the



Susan (Carole Ann Ford) is menaced by a Voord. Photo © BBC



Trouble for Susan and Barbara (Jacqueline Hill) during *The Reign of Terror*. Photo © BBC.

voice. It was hysterical; the lights kept failing, they couldn't hear Peter all the time – it was not easy, but good fun."

One of the tasks he had to handle was the filming of the destruction of the Dalek city at the conclusion of episode seven. "I decided rather than shoot it on 16mm film, which was then coming into fashion, I'd do it on 35mm to get good quality. It was done over two days at the Ealing studios. I had two Daleks, and no end of models; it was meant to be the whole nation of Daleks, a vast army. Rather than shoot the same ones from different angles again and again, I decided to have them go round and round and round the cameraman. We

reversed it as well. They changed the levels of the eye stalks so they didn't always look the same, and more. The operators were absolutely exhausted by the end of it.

"On the second day of filming we were due to film the death of the Emperor Dalek. It would be the end of the Daleks. At lunchtime I had a phone call from Innes Lloyd saying, 'Look, Tim, when you do your explosions with the Emperor this afternoon, make sure his lights are flashing at the end of it.' I said 'What?' He said 'Sydney Newman's just had a word with me, and he wants there to be a sign of life; keep the light flashing.' We did the explosion, and the

noise that came down from the rafters was amazing. I had three cameras, one silent one was up in the roof; the chap was nearly knocked off his roost, and the bang was heard all over Ealing. It looked fantastic.

"*Evil* was very good, especially Marius Goring. When the filming started, the team knew they needed a new *Doctor Who* girl and it was up between Jo Rowbottom and Debbie Watling. By the end, it was Debbie who got it."

DOCTOR WHO AND THE SILURIANS

Between *Evil* and Coombe's return to the series as a director, he worked on *The Newcomers* and *Z-Cars*. *The Silurians* was one of his earliest jobs in that

capacity. "A decision was made high up for me career-wise that I had to do *Doctor Who*. My head of department, Shaun Sutton, said, 'It's a challenge for you.'

"For the caves and the hills that featured in the story, I wanted to go up to Derby or Yorkshire, but we ended up filming near Fensham Ponds, because the budget wouldn't stretch to that. It looked slightly like the moors, so it wasn't too bad."

With U.N.I.T. in full swing for this story, Coombe wanted to make their presence felt. "I thought, if we're going to do this, we mustn't do it by half measures. My budget on this occasion was all right; we could afford what I planned out and I was able to have a decent military presence. U.N.I.T.

really brought the element of reality to the show that was missing.

"I wanted the Silurians to look like lizards. Obviously we couldn't have them crawling along the ground, it would have been far too limiting. They became lizards that could stand on their hind legs, and they worked really well. Their point of view shots were done with a special lens. I went to Samuelson's, who specialise in that kind of thing and looked through a whole load of lenses. I'd got the cameraman I wanted; we'd worked together on *Z-Cars*, and we made the thing between us. There were three lenses, one of which we coloured red at the top. There was only one shot done with it, with a hand-held camera. It looked quite scary in the finished thing.

"The show was done in the very early days of Colour Separation Overlay, and the lighting team really didn't get enough time to get to grips with it. We had to do it in a hurry, and experiment as we went along.

"I would have liked to have seen the Silurians left alone at the end of it, rather than blown up; it would be good if that happened now and again."

THE MIND OF EVIL

The next season saw Coombe returning to the director's chair for *The Mind of Evil*. "The script was a very brave departure for the style of the programme at that time. It was very much fantasy in reality. There was a problem of lack of time on location for the castle sequences; there had to be some action of soldiers being shot, etc. Extras cost a huge amount of money, so we ended up being extras ourselves! All of us were charging around shooting rifles at each other.

"The army were marvellous on that story. They lent us this missile, and it made the story so real. It looked fantastic being driven through Dover. There were problems with the end of the story, though. Terrance [Dicks] and I had to re-write it so the Doctor got away in a helicopter. I'd used a helicopter to great effect in *The Silurians* and I suppose I had a taste for using them, so with the unbudgeted explosion in the hanger and the added helicopter, that's where we went over budget."

One of the episodes featured the only subtitled sequence that has ever been used in the series, when the Doctor encountered some oriental delegates. "The author, Don Houghton, was married to a Chinese lady, and I cast her in the role. They wanted it dubbed, but I said no and we opted for sub-titles. Again it added realism."

Coombe favoured the heavy use of stunt work throughout that era. "With stunts, you felt that you were adding to the value of the programme. You had to shoot them very cleverly, you had to





Action and adventure the key words for *The Mind of Evil*. Photo © BBC.



Roger Delgado is prepared for a sword fight in *The Mind of Evil*.

make three extras look like thirty-three."

After leaving *Doctor Who*, Coombe did not lose contact with the series completely. "I went back to work with Innes Lloyd and did a couple of plays for him. One was a lovely little play called *Summer House*, and the other one was *When the Boys Come Out to Play*. It was about a firm's outing to a golf course, and great fun. After that I did episodes of *The Brothers*, but only for the first series. They asked me to come back and do more, but I refused, because with a series like that you need new directors

with a fresh outlook. The cast need to be kept on their toes."

The Mind of Evil was not the end of Coombe's association with *Doctor Who*. "I'd just come back from producing stuff in Australia and BBC Enterprises were at that time in the process of setting up BBC Video. I was asked to choose the drama productions that I felt would sell well, and my immediate choice was *Doctor Who*. I also worked with Terrance Dicks on developing a special that would look at the history of the programme, then I moved on to do something else and somebody else took

it on. It was eventually done by the arts section of the BBC; it was terrible."

LOOKING BACK

Throughout his work on the show, Coombe always tried to take the actors into consideration, rather than concentrating on the technical side of the stories. "The danger with actors was that they just became pawns on a technical chess-board. In rehearsals you had to get the characters sorted out very early on; in the studio you couldn't worry very much about them because of the technical side of things the director has to concentrate on as well. As far as I was concerned, I devoted my entire time in rehearsals to the actors, for *Doctor Who* and every other show I worked on. I didn't start shooting until I'd seen what performances I was going to get, and in a sense it worked. The level of confidence was right for both myself and the actors. The scripts also helped because they were so good."

If the opportunity arose for Coombe to work again on the programme, he has certain feelings about the type of story that he'd like to develop. "There are certain things in the news at the moment that I'd want to include, such as ecology. I think there are some very good stories you could base around that involving monsters. It would have to be about the common man; the increasing pressures of the rat race. I'd actually want to get inside somebody, and almost go back to *The Mind of Evil* again, make it a psychological thriller. I certainly enjoy watching that kind of thing on television and I think other people do as well; it's an area that could be explored for *Doctor Who*."

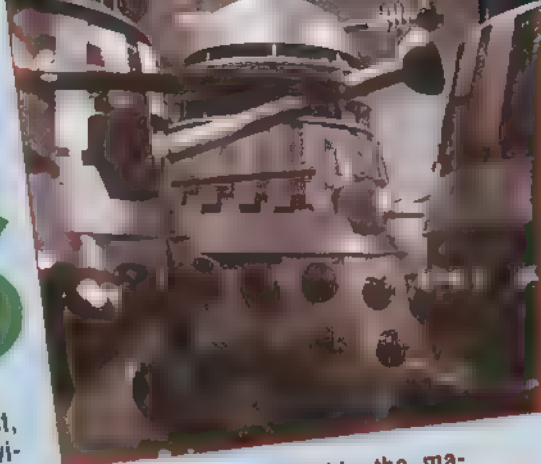
Coombe still watches *Doctor Who* now and again, but feels the show is not what it used to be, though he has enjoyed the work of Sylvester McCoy. "I saw Sylvester when he was playing Feste in Shakespeare's *Twelfth Night*. He was excellent; very, very clever. When I heard he was going to be made the next *Doctor Who* I thought it was absolutely brilliant casting, but in my heart of hearts, I was worried that the comedy elements would take over. I'm afraid that I really do think that *Doctor Who* lost what it used to have."

With *The Silurians* and *The Mind of Evil* both preserved in the BBC archives, the latter only existing on black and white film, Coombe looks back on both stories he helmed with great affection and a certain degree of surprise at their durability. "*The Mind of Evil* has certainly worn well, it's amazing. Some of the camera shots may be a bit shaky here and there, but otherwise the standard is remarkable. I didn't realise what I had achieved."

Interview conducted by Adrian Rigelsford.



THE NEW DALEKS



The Daleks have maintained the same basic shape and features for twenty-six years, with mainly minor changes to their design. Apart from the Emperor and Special Weapons Daleks featured in *Remembrance of the Daleks*, there have been few real divergences from the original design created by Raymond Cusick, back in 1963.

The reasons for the lack of change are many. The original design was so successful, the pepperpot characters so identifiable, there was no good reason to update their image. In terms of building the Daleks, the original design was also hampered by the budget of the television programme.

What would happen if the designer of the Daleks today had an unlimited budget with which to create a new style of Daleks? What if that designer were Raymond P. Cusick, who designed the originals? For our tenth anniversary special, *Doctor Who Magazine* asked Ray to create a new design for the Daleks of the Nineties. On these pages, you can see the result . . .

"The original Dalek design was governed by cost," explains Mr. Cusick. "I think we produced the original three for something like £250." (Today, a single Dalek constructed from scratch could cost up to £1,000. Now Visual Effects have a complete set of moulds from which to create new Daleks easily and cheaply for any possible future story).

"I visualised the surface of the new Dalek as textured, some metal or substance quite unlike anything found on Earth. The original Daleks were very smooth and polished. It would be dark green or blue in colour.

"Also, I didn't want to make them any smaller - they should have menace. Generally, small objects lack that. But they still wouldn't be as big as humans. I imagine my

design would be film-scale budget, but it could be modified for television. I'd like to develop it further . . ."

The Daleks have always been cunning and ruthless, spurred on by their hatred of all non-Dalek races. For every failure, their race has retreated, re-planned and re-engineered their schemes for universal domination.

In the laboratories of Skaro, the Daleks have perhaps come across plans drawn up by Davros himself for the ultimate Dalek, the ultimate killing machine . . .

Whatever their origin, the new Dalek casings are even deadlier than their predecessors. Razor sharp barbs prevent any brave alien from grabbing their retractable arms and spinning them off cliffs, into pools or into walls. Retractable shields protect their vision, with additional sensors for radar, infra-red and 'smell', the latter duplicating the abilities of such creatures as dogs in tracking the Daleks' enemies.

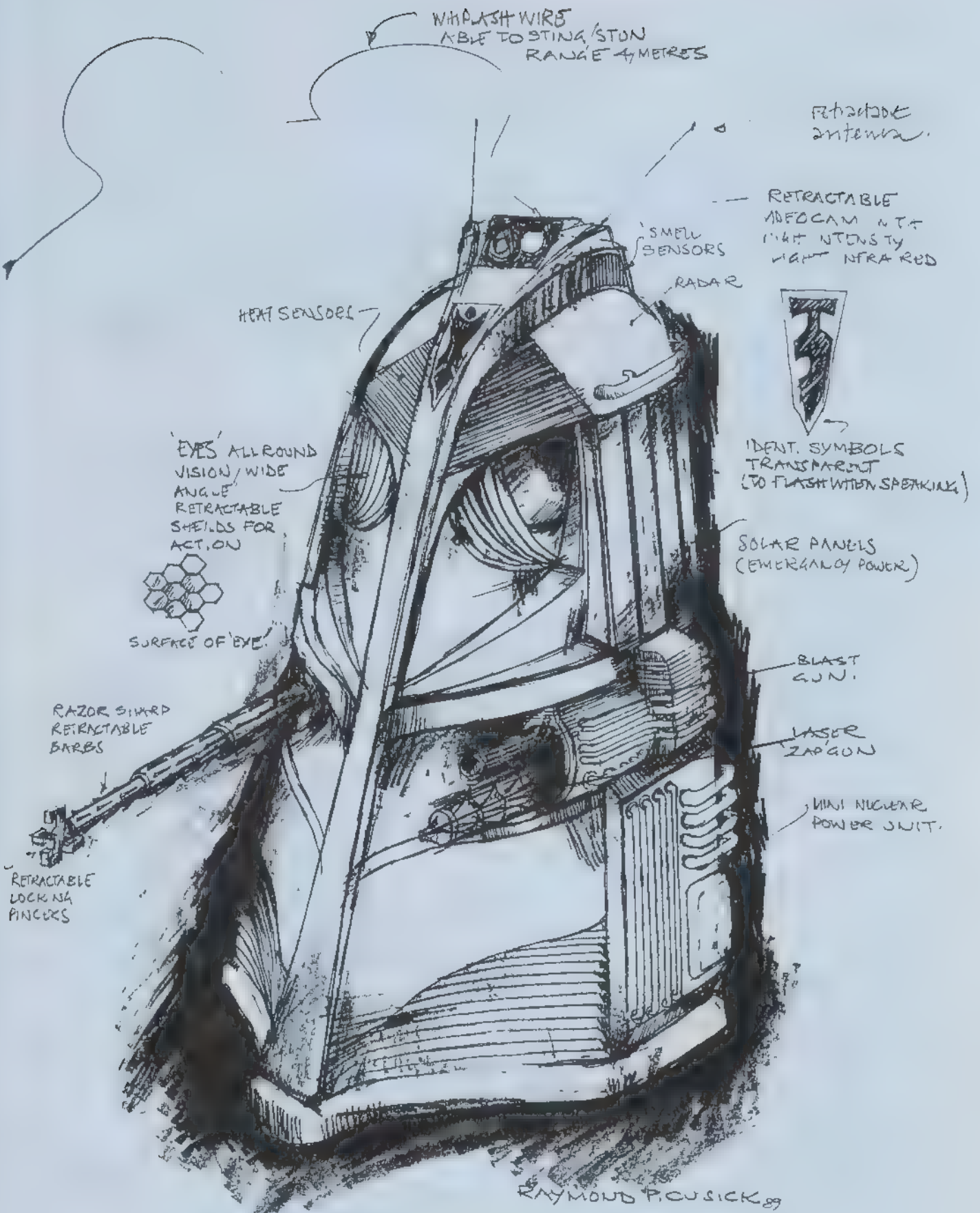
Solar panels provide emergency power for the nuclear-driven Dalek machines. The radiation from this power unit serves another purpose -

the Dalek creature inside the machine will thrive on it. The weaponry on these new Daleks deters any sensible creature from coming too close. Apart from laser-exterminator, this new Dalek also comes equipped with blast gun, whiplash sting wire and locking pincers. Identity symbols give an identifiable voice to each Dalek that will be transplanted into the new machines.

The Daleks are pleased with their work. The results, they believe, will assure future victory. But in their rush to create the ultimate weapon, the Daleks have neglected to consider what will happen to them when their future becomes active. The history tapes do not extend back far enough to recall the original fate of the Daleks' creator, Davros. In their quest for power, what will the new Daleks make of the old, their weaker counterparts? The production button awaits activation . . .

New Dalek Design © Raymond P. Cusick, 1989. Daleks © Terry Nation 1963. Text by John Freeman





DALEK

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Travelling Companions

K9



K9

was popular. Whatever went into the robot dog to make him what he was worked, and that involved a lot of different factors

K9 arrived for a few reasons. The new producer Graham Williams had inherited a series that had been criticized for its violence, and he had to lighten it up. He chose a send-up humour theme, which worked well, mainly because the ingredients were right. You had an unpredictable, flippant Time Lord travelling through Time and Space in a battered blue box, (which was bigger inside than out), with an instinctual savage girl. Somehow the addition of a smug computerized dog with a well-developed sense of his own importance seemed to fit.

He was the perfect foil for both the Doctor's knowledge and arrogance, and Leela's primitive intuition. He provided the necessary element of humour that was prevalent throughout Williams' time as producer, and he served as an extra 'hook' for the audience, aimed mostly at the younger viewers, as Leela was a 'hook' for the older male viewers. And of course with the success of *Star Wars* that same year, it made sense to introduce a cute robot to the series.

K9 first appeared in Episode Two of *The Invisible Enemy*. He was the personal computer of Professor Marius, who was working at the Bi-Al Foundation, a converted meteorite hospital near Saturn. The Professor could not bring his real dog with him to the Foundation and K9 replaced him. From the outset it was clear that K9 was a computer with a vast amount of knowledge, and an ego to match

"He's very useful; he's my own personal data bank. He knows everything that I do, don't you, K9?"

"Affirmative. And more, Master."

Professor Marius and K9.
The Invisible Enemy.

Nevertheless both the Doctor and Leela took a liking to K9 and asked Professor Marius if they could take him with them. He did not object, and perhaps more importantly, K9 seemed to have made that decision for himself; he needed no prompting to enter the TARDIS

As with Jamie over ten years before, *The Invisible Enemy* had two endings recorded: one where K9 stayed with Professor Marius, and one where he went with the Doctor. When it was decided that he would travel with the Doctor, that meant he had to be written into subsequent stories. But there was no time to write him into *Image of the Fendahl*, the story immediately following his debut. So he contracted some fairly unconvincing corrosion in his circuits, and appeared only at the beginning and end of the story



One of K-9's occasional failures in a scene from *The Stones of Blood*. Mary Tamm plays Romana (Mk I). Photo © BBC.



K-9 at work

After this, K9 was incorporated fairly and squarely in the following stories, and quickly became an established element of the series.

Most of K9's charisma came from his relationship with the Doctor. He was perhaps the only one who could undermine the Doctor's 'infallibility' with one smug comment, and people liked that. They enjoyed seeing this man who was ostensibly always right cut down to size by a talking tin box. When it came to whose ego would deflate the other, K9 would not play second fiddle, and he would rub it in by being incredibly smug. For an automaton with no capacity for emotional responses, K9 certainly had his fair share of feelings. This is what gave him his personahty, and what made him a likable character.

While the robot dog was more than willing to obey the Doctor, he was not incapable of making his own decisions, something that his belief in his own infallibility allowed him to do. He displayed this not only when he joined the Doctor, but when he decided to stay on Gallifrey with Leela. His decision made sense, firstly because of the amount of information and technology he would have access to, and secondly because Leela was both fond of and devoted to him, and he would be assured of an easy, if not spoilt life with her. This did not disturb the Doctor too much – he had K9 Mark II waiting for him in the TARDIS.

K9 Mark II had, amongst other improvements, a new coat of paint, a better drive mechanism, and the ability to respond to ultrasonic signals. He retained, however, that all-knowing smugness, and with the arrival of Romana, a Time Lady, this meant a whole new ball game.

Now if it was the Doctor, Romana and K9 were all trying to outdo the other, and if it meant the Doctor could be proved wrong, then K9 and Romana always joined forces. A lot of the introductory TARDIS scenes were firmly based on such banter.

This was not the only function K9 performed during the Key to Time season. Writers were now scripting K9 quite well into the stories. *The Pirate Planet* had K9 tracking Mentiads, flying arcars and fighting the Polyphase Avatron, a computerized parrot. *The Androids of Tara* gave K9 the opportunity to distinguish between androids and humanoids, and *The Armageddon Factor* saw K9 almost melted down, communicate with the Zeon war computer, become a servant of the Shadow and finally act as a Trojan Horse for a very small Doctor and Drax.

On the other side of the coin, K9 was used equally as a convenient plot device. If the Doctor was trapped, imprisoned, cornered etc, K9 would not be far off, his stun muzzle blazing. Likewise, if the



Visual Effects Designer Mat Irvine at work on K-9 in the BBC Visual Effects Department in 1978
Photo: Kevin Davies.





Exit K-9: Matthew Waterhouse (Adric) and the mechanical mutt during rehearsals for *Warrior's Gate*. Photo © BBC.

audience, via the Doctor or Romana, needed to know some vital information, K9 would always be asked. In *Horns of Nimón*, for example, K9's tracking skills in the Power Complex were just a little too convenient, as was his knowledge of Vraxom in *Nightmare of Eden*.

In an effort to make K9 appear not quite invincible, he would suffer from occasional power depletions or disorders, which would either write him out of the story altogether, as in *Destiny of the Daleks*, or partially render him inactive, as in *The Stones of Blood*. Throughout, however, he remained irritatingly smug and invariably right.

Then John Nathan-Turner took over as producer, and as Graham Williams had done before him, he took the programme into a dramatically different direction. Nathan-Turner decided to replace the somewhat out-of-hand humour with human drama and science, and this meant K9 had to go. There was no room for him in the new format, and his last few stories certainly had him put back in his place. *The Leisure Hive* had him foolishly fetching at Brighton Beach, and finding he couldn't swim; *Full Circle* saw his head knocked off by a marauding Marshman, and *Warriors' Gate*, his swansong, had him irreparably damaged by the Time Winds, and consequently spouting gibberish that ended up making more sense than anyone realized.

K9's departure had many reasons behind it. As mentioned before, it was felt he was being used too often as a

rescue device; with the total line-up change, it made sense that K9 should leave; and the humour function he was serving now proved irrelevant. Besides which, scriptwriters had enough trouble writing in Adric, Nyssa and Tegan, let alone K9. To be fair on him, and the programme, it was better he should leave.

Thus, of course, caused an incredible outcry, with Save K9 funds and other protests being directed at Nathan-

Turner. Disgruntled fans of K9 were appeased with the 1981 Christmas Special, *K9 and Company*. This pilot of an envisaged series involved K9 Mark III being sent to Sarah Jane Smith as a present from the Doctor, and then battling black magic and the occult in a small English village. The series was never produced past the pilot, but it pleased the fans, and K9 made one more appearance in *The Five Doctors* in 1983.

John Leeson, the main man behind K9's voice, was involved in radio work before being asked to supply the voices for both the Virus and K9 in *The Invisible Enemy*, and of course stayed with the programme as K9. In *The Power of Kroll*, Leeson appeared as Thawn, stepping up from K9 for once, and then decided to leave the programme at the end of Season 16. David Brierley then supplied K9's voice for Season 17, with a special scene showing K9's contraction of space laryngitis, written in at the start of the season to explain the voice change.

Leeson was asked by Nathan-Turner to return the following year, to see K9 out, and then twice after, for *K9 and Company* and *The Five Doctors*.

K9 was an important part of the humour years of Graham Williams, and Tom Baker's time as the Doctor, and was successful because the climate was right. Had he stayed with the programme longer and played against Peter Davison's Doctor, he would have run the risk of becoming a tired, over-worked and unwelcome element of the programme. Like Jon Pertwee, K9 left at the height of his popularity, and because of that he remains both a fond memory and an example of the perceptive foresight and success of Graham Williams. ♦

Tim Hunter



K9 Mark III ready to take on the world in *K-9 and Company*, accompanied by Sarah Jane Smith (Elisabeth Sladen). Photo © BBC.



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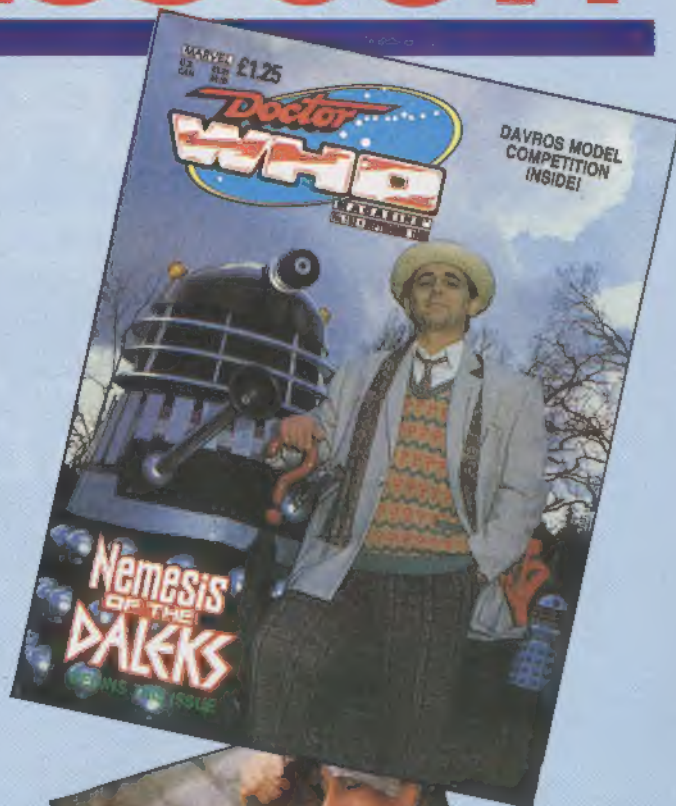
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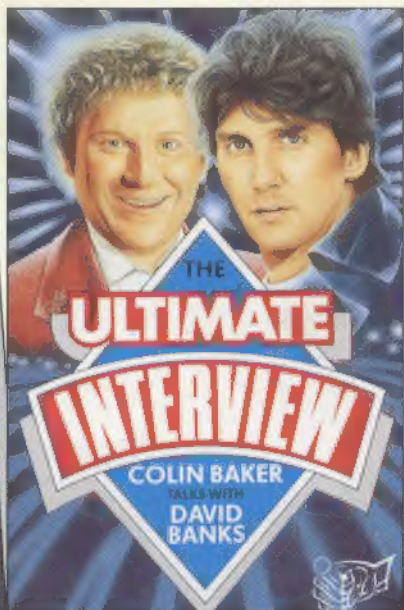
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